THE NEW YORK DRAMATIC MIRROR

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LUCILLE LA VERNE.

SAFETY IN THEATRES.

In his third article on "The Essential Conditions of Safety in Theatres," in the *American Architect and Building News*, William Paul Gerhard treats of fire service and fire extinguishing appliances in theatres.

He says that the main in front of a theatre should be, if possible, an eight or ten inch main, and where the city water system has different pressure zones, the main should be connected with the high-pressure service. There should be, for outside protection, several large post-hydrants distributed around the sides of the theatre. The size of the service main supplying the theatre should be at least six inches, if attainable, and four inches should be the minimum size. It is still better to run two mains into the building from opposite streets and to cross-connect the same in the building so as to be sure of an ample supply at all times.

Every theatre should be fitted up with one or several powerful fire-pumps, either of the rotary type or of the direct-acting plunger type. Mr. Gerhard recommends the Underwriter standard fire-pump as the best type of direct-acting pumps. For small theatres the pumps should have a capacity of 500 gallons per minute, equivalent to two fire-streams; medium-sized theatres require a four-stream pump, which is able to throw 1,000 gallons a minute; while large theatres should have either the six-stream pump or two fire-pumps of smaller size. These pumps should ordinarily draw their supply from a large suction or reserve tank located in the basement of the theatre, and supplied from the street mains; but they should be so connected that they are able to draw directly from the street main in case of fire. The fire pump should also be used to feed the open roof-tanks for the sprinkler system. It should be kept in working order, and tested at least once a week. During performances steam under high pressure (at least 50 lbs. per sq. in.) should always be kept on the pump to have it ready for instant service.

There should be at least one fire stand-pipe on each side of the proscenium opening on the stage; at least one on each side in the auditorium, one in the corridor near the stage dressing-rooms, one in the property room, one in the carpenter's shop, and others as may be required. Each stand-pipe should have outlets in each tier of the auditorium, and likewise in the under stage, on the stage, in the fly galleries and in the rigging-loft. Each outlet should be provided with stand-and fire valve, and with fifty feet of fire hose with hose coupling and fire nozzle always attached to the valve.

The hose should be of a suitable and approved quality, either rubber-lined cotton or unlined linen hose, and both kinds should be able to stand a pressure of several hundred pounds a square inch without leaking or bursting, and should be tested before acceptance. Some of the unlined hose sold in the market leaks like a sieve, and even much of the rubber-lined hose as used for inside fire-protection is of poor quality, and utterly unfit for use.

There should be at each fire-valve suitable hose spanners. All stand pipes should be kept clear from obstruction, and the access to them should not be blocked. The fire-pump should be fitted with automatic regulator, so that immediately when a fire-valve is opened the pump is started in action. An efficient substitute for fire-hose and play-pipes consists in the use of so-called "Monitor" nozzles, attached directly to the stand-pipes, which can be turned vertically as well as horizontally in all directions, and are so balanced as to remain in position while the stream plays. These special fire nozzles are applicable in particular to the protection of the theatre stage.

A separate and distinct system of automatic sprinklers, with fusible plugs, supplied from a fire-tank on the roof, and not connected in any manner with the stand-pipes, should be provided. The sprinklers should be installed above and around the proscenium-opening, on the ceiling or roof of the stage, under the rigging-loft, under the fly galleries and under the stage at such intervals as will protect every square foot of stage. Sprinklers should also be installed in the carpenter and paint shops, in the store-room and property-room and in the boiler-room. It is desirable to provide sprinklers in all dressing-rooms, and when the loft over the auditorium is used for any purpose, this should also be so protected.

The sprinkler system should be provided with one or several outside fire-department connections, to which the fire-engines may be hitched, and with automatic inside and outside fire-alarm. The fire-tank should have a low-water alarm that will ring a bell in the pump room.

In addition to the fire-valves and the sprinklers, each theatre should have a number of portable chemical or compressed-air hand fire-extinguishers, and a large number of fire-pails or buckets. The fire-pails should be hung on hooks or set on shelves, and placed on the stage in the fly galleries, in the rigging-loft, under the stage, and on all the tiers of the auditorium on both sides of the theatre. Fire-pails should be painted a bright red, and marked, "For Fire." They should be constantly refilled, and must not be used for other purposes. On the stage there should also be large casks of water, of from forty to fifty gallons capacity to refill the pails and to form a supply for hand force-pumps. Moreover, there should be provided wet sponges or swabs on long poles, wet blankets, asbestos sheets, asbestos gloves, boxes of sand to extinguish burning oil, various lengths of fire hook-poles, etc. There should be on each floor of the auditorium, on each tier of the stage, and in the corridors dividing the stage proper and the dressing-rooms, fire-axes with pick heads, axe brackets, and knives for the use of the firemen and theatre employés.

Steam jets or nozzles for extinguishing fires may be fitted up in inaccessible corners, and in the rigging-loft, but neither on the stage nor in the auditorium should steam be used as an extinguisher, as it would tend to increase the fright and confusion during a fire or a panic.

When a fire breaks out in a theatre the first thought should be the safety of the audience and of the people in the stage house, and the saving of property or of the building should be a second consideration. The fireproof curtain and the stage-ventilator may be classed among the life-saving appliances. We may also consider as arrangements tending to save life, the provision of plenty of wide aisles and of numerous fire-proof stairs and exits. The auxiliary lighting of the latter may also be considered a necessary feature for saving the audience.

Special life-saving appliances, such as scaling-ladders, extension-ladders, a large jumping-net, a chute or flume escape, rope or pulley-escapes, smoke-respirators, are generally carried by the fire brigade. Some of these, for instance, the jumping-net, may with advantage be kept in readiness at each theatre to assist in saving life.

NEWS NOTES FROM LONDON.

Aug. 4, 1894.

Although at the present moment ten out of the thirty-five theatres here, and the customary number of music halls, are still open, the English metropolis is by no means lively. To begin with, while you in New York have been suffering from the intense heat, we benighted people in London have also been "under the weather." But from a different cause. For the last four weeks, I cannot remember one whole fine day. The sun has shone at fitful intervals, the oft-recurring rain has done away with the necessity for the watering carts thoughtfully provided by the "city fathers," and it has been sufficiently cold o' nights for the use of heavy coats. On the whole, however, this gloomy weather has been a benefit to the theatres generally, in the provinces as in London.

Last week, for instance, Sarah Bernhardt gave nine performances in the larger towns, to the excellent average of $2,300 per performance, these receipts being more than double those obtained by her on her last provincial tour of England. The fact is that the annual exodus to the seaside is nothing like so great as it used to be. Ill is the wind that profits nobody, and the managers are devoutly hoping that Thursday next—the great Summer holiday of the English people—will be—well, just a little damp. Their hopes will certainly be realized, or let me be slain for a false prophet.

We are looking to America for one of the earliest excitements of the Autumn in the appearance of Miss Russell at the Lyceum Theatre on Saturday, Sept. 8. Some time ago, I was the first to announce that this event would bring about the production of a new comic opera, the "book" by Brandon Thomas, the music by Edugd Jakobowski, called The Queen of Brilliants. I was promptly contradicted, but my statement was, nevertheless, correct. The scenery has been in preparation for some time and the chorus is being busily rehearsed. Mr. Abbey has left the production in the able hands of his trusty lieutenant, C. J. Abud, who has piloted many an important craft into the harbor of success. Mr. Irving, meanwhile, has set aside the cares of management and is enjoying a brief respite in the picturesque and bracing Highlands of Scotland.

The first regular production of the Autumn season will, however, take place at the Comedy Theatre, where J. Comyns Carr will bring out on Sept. 1 a play by Sydney Grundy called The New Woman, a title which is indicative of the subject of the comedy. Meanwhile, Mr. Carr's theatre is still occupied by E. S. Willard, whose season, which has been very prosperous, does not end until Aug. 10. Mr. Willard has certainly "struck oil" with The Professor's Love Story, which is as popular here as it was in America. I was present two nights ago when there was a crowded audience, headed by the Duke and Duchess of York. This in August, too! a fact which speaks volumes for the popularity of play and player.

But, although Mr. Willard leaves the Comedy, he will not be absent for long from the London boards. Hope Booth has wisely abandoned her intention of appearing at the Garrick, and, her negotiations having fallen through, John Hare's Theatre has been leased for a short autumnal season by Mr. Willard, who purposes appearing there in John Needham's Double, and in one of his earlier successes—Count Forco in The Woman in White, a character in which he won fame in the provinces long before The Lights o' London and The Silver King brought him into prominence in London. Mr. Willard has evidently increased his admirers very considerably by his humorously pathetic acting as the simple-minded professor in Mr. Barrie's play, and there is no reason why his stay at the Garrick Theatre should not be prosperous.

I have already told you that Charles Hawtrey, Letty Lind and others would be in the cast of the new burlesque which George Edwardes will produce at Daly's about October. The English papers have just discovered these particulars. They also announce that Marie Tempest will appear in the new piece. On the other hand, I am informed that Miss Tempest is engaged to appear immediately at the Herald Square Theatre in La Perichole. However, it is not impossible for Miss Tempest, who is still in London, to return in ample time for Mr. Edwardes' new production. For there is no sign of abatement in the popularity of A Gaiety Girl, which is to precede the new piece at Daly's. Talking of La Perichole, I was reminded of C. D. Marius and of another name well known in America, that of Cecil Clay. Mons. Marius, his daughter, Ada, and myself were invited to a delightful luncheon given on Wednesday last by Mr. Clay to Cissy Grahame, at the Garrick Club. Our host, with his charming manner and Marius, with his humor, kept us merry, and, it being Ladies' Day, the fair sex of the party inspected the art and histrionic treasures which are usually shielded from the feminine gaze. Marius left this morning by the *Paris* in order to prepare for the production of La Perichole at the Herald Square house. His daughter, who has hitherto accompanied her father in all his travels, remains in England.

It is not improbable that you will have a visit, early next year, from Charles Hawtrey who is generally regarded as the lineal successor to Charles Wyndham, whose parts he is now playing at the Criterion. It is on the cards that Mr. Hawtrey, on the conclusion of his forthcoming engagement to Mr. Edwardes, will play in Australia under the management of Williamson and Musgrove, and will then cross from Sydney to San Francisco. But the comedian is nothing if not erratic. He shares with the ladies the privilege of changing his mind, and he may, after all, elect to remain in London, where he is sure of his audience. As you have been already informed by me, Charles Wartwright one of the most admirable of English actors, meditates paying you a professional visit next Spring and is on the lookout for plays for that purpose. And yet another English player, well known to fame, Charles Warner, has his eye on the United States where his conspicuous ability and sincerity would make him popular if he obtained the right opening. The Augustin Daly contingent—eleven in number—sail from Southampton on Saturday, Aug. 11, and open on the 28th in A Night Off.

I have this morning received a letter from Herbert Beerbohm Tree, who is taking a well-earned rest in Marienbad, which he justly describes as a paradise. Mr. Tree, who returns to London on Aug. 15, informs me that his American repertoire will consist of The Red Lamp and The Ballad Monger—an excellent double bill—A Bunch of Violets, and Hamlet. He will also, in all probability, appear in Captain Swift, and as Falstaff in The Merry Wives of Windsor. Mr. Tree is as versatile as he is clever.

Charles Warner tells me that, although it is not definitely settled, it is likely that he will come to America next month, although not necessarily to act, he having received an offer to produce in New York, at Daly's Theatre, a piece called A House of Lies. The play in question, which will be given in the first instance at a trial matinee, is the work of Charles Hannan, whose drama, Pleasant Sins, was presented in some tours of the United States by Wilson Barrett. A House of Lies, if it does see the light at Daly's, will be the means of introducing to New York playgoers the Countess dei Castelvecchio, a lady who recently made a successful debut at Daly's London playhouse.

The preparations for the production of A Queen of Brilliants continue apace, and I am now enabled to give you some additional particulars concerning it. The Lyceum stage is not yet available for the rehearsals, but the chorus has been rehearsed during the last week at Drury Lane, and is now perfect in the first act. During the coming week the chorus will rehearse the second act at Drury Lane, and, by the time these lines appear in print, principals, as well as chorus, will be rehearsing at the Lyceum. In regard to the principals, a disappointment has been experienced by the management through the receipt of a cablegram last night from America stating that Mr. Hoff is too ill to come over. So an English tenor will have to be engaged. Miss Russell, who is staying at the sumptuous Savoy Hotel, will be supported by a strong trio of comedians in Arthur Williams, John Le Hay, and W. H. Denny, and some clever pantomimists. Fred. and Huntley Wright will also be in the cast. Miss Lizzie Ruggles, a much-praised English actress and singer, will also appear, and negotiations are in progress for the engagement of Miss Ada Jersure, who made a memorable hit here in The Mountebanks. The dances are being arranged by John D'Auban, and Hawes Craven and J. Harker are painting the scenery for the three acts. The costumes have been designed by a newcomer, Cromelli, whose artistic work in this direction has won him much commendation, in connection with the new comic opera, Mirette, at the Savoy. The chorus numbers one hundred, and the piece will be produced under the skilled direction of Charles Harris. It will thus be gathered that everything that astuteness and money can obtain will be brought into requisition by Mr. Abbey for Miss Russell's support during her forthcoming London season.

AUSTIN BARRETON.

MISHAP TO A CIRCUS TRAIN.

Two sections of the train bearing Walter Main's Circus collided at Flushing, L. I., early last Tuesday morning, and the animals set up noises that frightened the neighborhood. The circus had been exhibiting at Murray Hill.

The train consisted of twenty-eight cars, and the accident was caused by an attempt to sandwich eight sleepers containing the circus performers between the animal cars and those on which the paraphernalia was loaded.

For a time after the crash it was thought that serious harm had been done, but a man with a broken arm and a horse with a broken leg made up the list of injured. The man was sent to a surgeon and the horse was shot. In two hours the train was moving again.

FELL FROM A TIGHT ROPE.

William Davidson, of Ripley, O., a performer on the tight rope, gave an exhibition near Philadelphia last Tuesday. He was regaining himself from a position in which he stood on the rope on his head, when suddenly he plunged downward forty feet, his body striking a chair on the corner of a platform built for spectators. Several ribs were broken, and internal injuries thought to be fatal were sustained. The performer's wife, who was among the audience, fainted. Afterward, upon regaining consciousness, she said that this was her husband's first mishap in many years.

LUCILLE LA VERNE.

No better contrasting illustration of the possibilities that lie between the natural appearance of an artist and the semblance that artifice itself can put on can be found than is presented in the picture at the head of this and the portrait on the first page. It seems hard to believe that these widely-differing pictures represent the same person, but the portrait on the first page is no more true to the natural aspect of Lucille La Verne than is the seeming old man above to the art of this actress in "making up."

Miss La Verne, unknown to New York, although she had served with success in a wide variety of parts on the road in good companies, won note here at a bound last season when she appeared as Corin in As You Like It in the production by the Professional Woman's League at the Garden Theatre. The above picture represents her in that character, and it is safe to say that no woman on metropolitan boards ever appeared so successfully in the guise of a man as Miss La Verne did in the form of the old shepherd. Her make-up was marvelously skilful, but her personation did not halt here. In voice, action, and manner she was perfect to the part, and her work quickly won her the commendation of prominent managers and professionals who had never seen anything like it before.

For several months Miss La Verne has been playing leading business in the stock company at Morosco's Grand Opera House, San Francisco. The plays presented have not generally given her opportunities in the line of her best talents, but the press of that city has praised her work generously, recognizing in it always those evidences of care, earnestness and ability that must necessarily mark everything this actress undertakes. She was notably successful in the part of Zoe in The Octoroon, and was specially commended in this role. Some day Miss La Verne will find a play or a character in a play that will bring out her best ability, and there can be no doubt of the measure of her success at such a juncture. In the meantime she will give originality and strength to the characters that fall to her lot.

TIM MURPHY'S NEW PLAY.

Tim Murphy and Henry Guy Carleton, looking bronzed and contented, returned this week from among the hills of Delaware County, this State. While there Mr. Carleton completed Lem Kettle, and Mr. Murphy diligently employed his time in studying the characters and manners of that region. As the action of the comedy takes place among the uplands of Delaware County, the trip has been of great value to both author and star.

Yesterday Mr. Carleton gave a reading to the members of the company, and if their manifestations of delight and approval go for anything, then Lem Kettle is promised to be one of the season's successes. Mr. Murphy, in the role of Lem Kettle, has been admirably fitted.

Said Manager King: "I am more than pleased with Lem Kettle, which I consider the best work Mr. Carleton has yet written."

Rehearsals will be carried on here actively for a week, after which they will be transferred to Holyoke, which is the initial point of the tour.

IN A RAILROAD WRECK.

Gustave Frohman's The Masked Ball company was on an express train on the Aroostook Division of the C. P. Railway on the morning of Aug. 11. At Aroostook Falls, between Fort Fairfield and Aroostook Junction, while the train was running at high speed, the rails spread on a curve, derailing the baggage car and two coaches following it.

Most of the passengers, including the company, were in the smoking car, because it was the only car heated, and it was cold. The passengers were hurled in all directions. Berenice Norcross, daughter of Frank Norcross, was thrown against a window, and but for the prompt action of a brakeman who clutched her clothing, would have been thrown upon the track in front of the next car. Miss Norcross was badly cut on the head and shaken up, but no one else was seriously hurt.

The company reached Houlton, Me., six hours later, and played that evening.

☞ Date books containing percentage ticket tables, etc., covering 94-5-6. Twenty-five cents each. Supply Department, DRAMATIC MIRROR.

Miss Florence Everett, Lancaster, Pa.

People's—The Derby Mascot.

Comedy drama in four acts. Produced Aug. 20.

Jack Marston	Edward Ames
George Marston	Randolph Murray
Andrew Knight	Frederic Melville
Ralph Chesnworth	Charles E. Fisher
Peter Jackson Spears	Billy Raymore
Cyrus Johnson	Katie Rooney
Johnny Blue	Daisy Dixon
Little Tex	Dolly Theobald
Nellie Chesnworth	Isabel Lorraine
Hannah Spears	Viola Raymore
Yankee Jake	William Foreman
Sheriff Black	Henry Morton

The People's Theatre opened last evening with a new racing drama called The Derby Mascot. The incidents of the plot are calculated to keep the audience on the anxious seat throughout the performance.

Jack Marston and Andrew Knight, two wealthy horsemen of Texas, love Nellie Chesnworth, the daughter of an old miser. Jack is the guardian of his niece, Little Tex, the daughter of his elder brother, George. George had married and basely deserted a daughter of the aforesaid miser, who naturally objects to Jack's courtship of Nellie.

The rivalry of the two suitors culminates in a horse-race. Jack's jockey is drugged at the instigation of Knight, but Little Tex at the last moment takes the jockey's place and rides the horse to victory. Then Nellie marries Jack clandestinely, and her father promptly bids her leave his house forever. Knight then gets in his fine work by murdering the parsimonious and stony-hearted parent in order to have Jack arrested and convicted of the crime.

The day before Jack's execution is to take place the villain is run to earth by some clever detective work of Little Tex. Jack is reprieved and the villain meets a novel melodramatic death by being crushed to death in the coils of a serpent.

The play is billed as a sensational extravaganza, but it was seen from the plot that the incidents are really of a melodramatic type. There are quite a number of specialties introduced in the course of the performance.

The song-and-dance trio of Katie Rooney, Daisy Dixon and Dolly Theobald in the first act made a pronounced hit.

Randolph Murray gave a good character sketch of George Marston. Edward Ames was acceptable as Jack Marston. Frederick Melville as Andrew Knight proved a villain of the old-fashioned type. The incidental music that was played whenever Andrew Knight was on the stage would drive a Sunday school superintendent to cruelty and crime.

Isabel Lorraine was very amateurish as Nellie Chesnworth, and Charles E. Fisher as the old miser seemed to labor under the impression that he was cast for a comedy role. The rest of the cast were good.

Bijou's—The Life Guard.

Joseph J. Dowling produced The Life Guard, a melodrama in four acts by Edwin A. Locke, at this house last night. This is the first time that the play has been seen in New York. It kept a large audience in rapt attention, and the many strong situations were loudly applauded.

Mr. Dowling appeared as the hero, Jack Wallingford, of the U. S. life saving station, and gave an excellent impersonation. He was ably supported by Myra L. Davis, who played Drift. She introduced several songs in the second act that were well received. The favorite numbers received much applause.

The action of the play occurs in and around New York, and deals with some exciting episodes, notably in the third act, in which the Living Ladder is introduced.

The support accorded the stars was satisfactory, and Henry Roberts, Charles Phillips, Frank Mohen, and Maud Amber deserve mention. The specialties introduced were of a clever order, and found much favor with the large audience present.

Jacobs'—Dr. Cupid.

The opening of the regular season at Jacobs' Theatre on Monday night was made with Dr. Cupid, a farce comedy in which Frank Daniels has been touring the country for the past two seasons, but never seen in New York before. A fair-sized audience had gathered to greet the farce, which is in three acts, by C. E. Clifford, and is little better than the average play of this kind presented to East-siders.

In the cast there are a number of clever persons who merit the applause accorded. Joe McKenna as Scrub, a half-witted youth, gives a particularly bright impersonation; Edward Eagleston did fairly well as Mudge; and Robert H. Kane proved capable as Dr. Cupid, and sang several songs for which he was deservedly encored. Camille D'Elmar carried off the female honors. The introduction of Daisy Mayer and her pickaninnies proved a pleasing innovation.

But slight changes have been made in the house, as only at the beginning of last season it had been entirely refitted.

Koster and Bial's—Vaudeville.

The weekly change of the always excellent programme and the announcement of the first presentation of a second series of living pictures drew an audience to Koster and Bial's last night that was far in excess of the seating capacity of the house.

The new pictures were, of course, the feature of the evening, and it is safe to say that the expectations of none among the spectators were disappointed. The new series is on a far more elaborate scale than the first, and Oscar Hammerstein, with his usual enterprise and liberality, has spared no expense to eclipse his earlier efforts in this direction. He now has a vast frame, thirty-five feet long by fifteen feet wide, painted in white and gold, and in the frame there are at times exhibited as many as thirty persons. There are fifteen women in the reproduction of Makart's famous picture, "La Chasse de Diane," and as many more in Gérome's thrilling picture, "Le Gladiateur." These two pictures made the sensation of the evening. Other subjects are "At the Circus," "Andromade," "The Wedding Journey," etc.

Tony Pastor's—Vaudeville.

Tony Pastor's was opened last night with an entertaining variety programme.

Weber and Fields made their first appearance since their return from England, and Edward N. Gordon made his first appearance in America on this occasion. Mr. Gordon introduced his invention of the rifle xylophone. This rifle shoots 180 times at one loading, which enables him to shoot so rapidly at the xylophone that he can thus play musical selections upon it.

Lew Randall, an acrobatic song and dance artist, formerly with Primrose and West, bids fair to become a favorite on the vaudeville stage. Mlle. Kamochi, the female magician, performed the feat of catching with her teeth a bullet fired from a pistol.

Other performers included James F. Hoey, Obrien and Havel, Harris and Walters, Mlle. Carlini, with her trained dogs and monkeys, and Blanche Fernandez in character songs.

At Other Houses.

The date of the production of The New Boy at the Standard Theatre has been changed to Sept. 15.

Buffalo Bill's Wild West Show is being performed to larger audiences than ever at Ambrose Park, Brooklyn.

The Grand Opera House will open next Saturday night with Eugene Robinson's spectacular production of the New Paul Kauvar, introducing among other novelties the French Grenadier Quartette.

Walter Sanford's stock company in Harbor Lights opened the Columbus Theatre on Saturday night. The company, which is a strong one, includes Victory Bateman, Annie Barclay, Harry Mainhall, Charles Herman, Edgar Forrest and Lottie Williams.

THE BROOKLYN THEATRES.

The Star.—Slaves of Gold.

Elmer Grandin opened in his new play, Slaves of Gold, at the Star Theatre in Brooklyn last night.

The plot hinges on the substitution of a poor man's child for the genuine heiress, who has joined the silent majority. The escape of the heroine by means of a heavily laden branch of an apple tree in the third act, and the flooding of the mine in the fourth act, are exceedingly realistic, and drew forth loud applause.

The author, Elmer Grandin, gave an effective personation of William Hope, a man whose tender-heartedness induces him to entrust the welfare of his motherless child to one who can give her the comforts he cannot supply.

Mrs. Elmer Grandin, known in the profession as Eva Mountford, was well suited to the character of Mary Bartly. The cast also includes Frank Fanchehll, John T. Burke, Al. Feeley, Ida Vallance, William B. Arnold, Franklyn Burleigh, Lawrence Williams, Gerald Anderson, Lizzie Cruse, Anna May Fields and little Florence Fields.

The performance ran smoothly throughout, and Manager William T. Fennessey has, in the lingo of the current press agent, struck a "winner" in Slaves of Gold.

There was a remarkable crowd, numbers being turned away, and the play excited great enthusiasm.

Notes.

The Bijou will open on Saturday, Aug. 25, with Fantasma.

The Grand Opera House, improved by an outlay of nearly $20,000, will open next Monday with A Railroad Ticket, and the Kilanyi pictures.

HE WILL NOT BUILD.

Tony Denier has decided not to build on the property at the corner of Thirty-eighth Street and Broadway, which he recently purchased, and so has disposed of it.

NORA'S AUSPICIOUS OPENING.

Nora opened her season in Saratoga on Monday night to standing room only.

ENGAGEMENTS.

C. St. Aubyn will be stage manager of The Power of the Press.

Carl Scranton has signed with Walter Sanford for The Power of Gold.

Manager Edwin Knowles has engaged William Courtleigh to support Helen Dauvray.

Alice Hosmer has been engaged for the De Wolf Hopper company to play the part of Zenobia Tropics in the forthcoming production of Dr. Syntax.

Una Abell, who was with the Lyceum Theatre Comedy company last season, and who played a most successful Summer season with the Kemper stock company, has been signed for the revival of Young Mrs. Winthrop.

Charles B. Welles will be Marie Jansen's leading man in Miss Dynamite.

Hattie Williams has been engaged by Della Fox.

Gustave Frohman has engaged Charles Stedman for one of his Jane companies' opening at the Bowdwin Square Theatre, Boston, on Aug. 27. He has also engaged George E. Yonge as business manager for Lady Windermere's Fan.

Frederic Melville has signed with the Derby Mascot, which opened at the People's Theatre last night.

Marie Lanning has signed as soubrette of Harriette Weems' company. Miss Lanning will introduce a singing specialty in The Cricket on the Hearth.

George C. Staley will not star this season. He has signed with Manager Brady.

Frank Mayne, last season with De Wolf Hopper, has been engaged by Charles A. Loder to play the leading juvenile role in Oh! What a Night.

Lottie Mortimer has re-engaged with A Trip to Chinatown.

Henry Jewett, an English actor, has been engaged as leading man by Richard Mansfield.

Frank Ranney, late of the Baker Opera company, has joined the Bessie Bonehill company.

E. Q. Cordner, of Buffalo Bill's Wild West Show, and formerly one of Jacob Litt's lieutenants, has signed to go in advance of Hanlon's Superba.

D. Philip Phillips has signed with W. J. Winterburn to do advance work for Walker Whiteside.

Dora Drew has been engaged by E. E. Rice for 1898.

William Elnor Johns and wife (Elizabeth Bouton) a sister of Madeline Bouton, will be members of Frederick Warde's company.

Blanche Walsh will play the part of Kate Kenyon in The Girl I Left Behind Me.

Howard C. Tate, who has been a member of the De Wolf Hopper organization almost from its beginning, and who has filled the position of assistant and secretary to John W. McKinney, has been appointed treasurer of the company.

Annie Ward Tiffany will go with Helen Dauvray's company, she having failed to come to a satisfactory arrangement with Harrigan.

THE SHIP OF STATE.

Frank D. Skiff's new American naval play, Ship of State, will receive its initial production on Sept. 20 at the Schiller Theatre, Chicago. Much preparation and a great deal of money has been expended on the forthcoming production. It is promised that the scenic portion of the production will be particularly elaborate, and the heavy scenes of the play are to embody many novel stage features.

One of the scenes, representing a naval battle, will show a fleet of ships occupying the entire stage, manœuvering under full sail, and turning and crossing the stage. It is intended to reproduce in this scene Perry's naval battle on Lake Erie in 1812. The piece is to be presented by a capable company.

The Ship of State has already been booked in a number of good week stands. The booking of this attraction is controlled by the Chicago Theatrical Exchange.

MARIE BURROUGHS' TOUR.

Marie Burroughs will begin her starring tour at Buffalo on Oct. 4, and will visit all of the large cities of the United States and Canada. The company that has been engaged for her is one of the strongest ever organized to support a star, each member having gained reputations in individual lines.

Judah will be the principal play of her repertory. As Vashti Dethic in Judah, Miss Burroughs has been highly commended by critics and press. The Scapegoat and The Money Spinner will also be produced by her.

GOSSIP.

A. Jamesson telegraphed from Bath, Me., last Thursday night: "James B. Mackie opened in The Side Show, by George C. Jenks, at the Columbia Theatre to-night to a large and enthusiastic audience, and made a great hit. The piece a sure winner."

H. F. Ramsey wired on Friday night from Springfield, O.: "Ward and Vokes opened to-night to a big house. Both stars and play made hits, and are sure to be a go everywhere."

Agnes Miller and Elsie de Wolf are passengers on the *New York*, which is due here to-st Saturday.

Mrs. Thomas A. Ronalds and C. Franclyn Reglid were married at the country seat of the bride, "Avenal," New Rochelle, last Thursday, by the Rev. Father Davis, in the presence of immediate friends. The bride is related by a former marriage to Pierre Lorillard and Catherine Wolf. The groom is a well-known light comedian, who made his debut several years ago with Augustin Daly, and who has figured prominently in the companies of Rosina Vokes and Stuart Robson. He has also been connected with journalism in this city, having served on *Truth* for several years. Mr. Reglid will retire from the stage.

Charles Frohman proposes to distinguish all his companies hereafter by underlining his given name in the printing.

The Columbia Theatre, Brooklyn, will open next Monday with The Passing Show.

Alice Johnson, who has returned from her Summer season at St. Louis, has been greatly surprised to be the subject of a notice of death, according to some of her friends, who say they have read of her demise abroad. The notice of death quite clearly must have been about some other person of Miss Johnson's name.

The season at Albany has opened the largest for years at the Leland Opera House and Harmanus Bleecker Hall, both of which theatres are now under one management, represented by F. F. Proctor and C. H. Smith. Tony Pastor played to $800 last Friday, and Dockstader's and Cleveland's Minstrels both had crowded houses.

May Shearer, a member of the chorus of the Edgewood Avenue Theatre, Atlanta, was struck on the head by the descending drop curtain on Aug. 11 and knocked senseless. She was in a serious condition at last accounts.

A report was circulated last week to the effect that the new Lyceum Theatre at Memphis, Tenn., would not be ready in time for the opening, as announced, on Oct. 4, by the Marie Tavary Grand Opera company. S. D. Kyle, secretary of the Lyceum Theatre company, has telegraphed denying the report and stating that the theatre will open on that date.

John Drew closes his Summer season at Salt Lake City to-day (Tuesday) after the most successful season he has ever had. He and his company will start for New York to-morrow and are due here on Sunday. Next Monday the company will begin rehearsing The Bauble Shop at the Empire.

The Metropolitan Job Printing office issues a handy theatrical guide, compiled by W. A. McConnell, manager of the American Theatrical Exchange. It contains, by States, in alphabetical arrangement, the names of the theatrical towns and cities of the country, with the names of theatres and managers.

Charles Dickson will sing two new songs in his new piece, A Jolly Good Fellow. The songs are entitled "The Man, the Girl and the Fiddle," and "St. Peter and the Fool."

Gerald Griffin arrived in this city on Aug. 20 to attend the rehearsals of A Trip to Chinatown.

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OBITUARY.

Jane Abbey, wife of a member of the chorus of the Duff Opera company, died recently.

George B. Finnegan, Irish comedian, died at the home of his parents in Charlestown, Mass., on Aug. 19.

Lottie A. Burbank, wife of Charles A. Burbank, manager of the Academy of Music, Pittsfield, Mass., was drowned in Onoto Lake, near that place, on Aug. 20.

John Perry Downing, formerly leading baritone in Primrose and West's Minstrels, died in the Milwaukee Hospital on Aug. 20, aged thirty-seven. He was buried in the Forest Home Cemetery.

Noventino Rosas, the Mexican composer and violinist, author of the waltz, "Over the Waves," who last Summer performed at the World's Fair and was last season with Bianculli and Gonzales's Mexican-Italian combination, died recently at Havana, Cuba.

Estelle Osborne died of privation in Brooklyn on Aug. 5. The deceased was formerly an opera singer, but for a long time had been in straitened circumstances. Some years ago she married George Poole, but they separated, and she had sought to get a living by teaching. Her effects were sold to pay her funeral expenses.

Mrs. Harry Howard died suddenly while performing in the spectacle of Herculaneum at Philadelphia on Aug. 2. While she was dying she expressed a wish to be buried near the sea, and on Friday her remains were interred at Pleasantville. The deceased was a daughter of Alphonse De Lotsier, of Philadelphia, and made her appearance on the stage at the age of fourteen.

James B. Cummings shot himself fatally in the head at the residence of his brother-in-law, Robert Vail, at 205 East One Hundred and Twenty-seventh Street, last Tuesday morning. No cause for the act has been made known. The habits of the deceased were said to be exemplary. For six years he was property man in T. W. Keene's company, in which he also played minor parts. He was under engagement for this season with the Robert Mantell company.

Alice Coleman (Mrs. Charles Petit) died at her mother's residence, 250 West One-hundred-and-nineteenth Street, New York, at 12:40 o'clock Thursday afternoon, Aug. 26. Funeral services were held on Friday evening. She had been ill for more than three months. The entire profession will mourn the loss of one of the popular and talented actresses in her line; nor, indeed, will the mourning be confined to the profession of which she was such an honored member, but thousands of friends outside, may be counted by the Coleman Sisters, of whom she was the eldest. The body was taken to Carlyle, Pa., where she had but lately purchased a beautiful residence, which she presented to her mother.

Francis H. Underwood, LL.D., died in Edinburgh, Scotland, on Aug. 7. He was United States Consul at that place. Nearly thirty years ago the deceased wrote for the Boston Museum a comedy that was moderately successful. His chief dramatic effort was the libretto for a grand opera founded on Hawthorne's "The Scarlet Letter," the music for which was composed by Dr. L. M. Southard. This opera was turned over to Mrs. Jeannette M. Thurber, but was never produced. It of course antedates the opera on the same subject by Walter Damrosch and George Parsons Lathrop. The *Atlantic Monthly* was originated by the deceased, who had a great love for the stage and for literature. His son, Arthur Lowell Underwood, is a member of the American Travesty company.

George Parkes died last Saturday at the Edwin Forrest Home, at Homesburg, to which he was admitted on May 10, 1895. Mr. Parkes began his stage career at an early age and continued in the profession up to within a few years of his admission to the Forrest Home. His special line of work lay in the portrayal of fops. Early in the history of the Daly company Mr. Parkes played serious lovers, notably that of the tempter in Frou-Frou, in a cast which included George Clarke, Agnes Ethel, and Fanny Davenport; but his later career was devoted to eccentric dandies, and he was noted as being a Beau Brummel in reality as well as in mimicry, his Broadway toilets being marvels of showy fashionableness. His health declined not many years ago, and he went into the keeping of a boarding house. For some time prior to his death he was a confirmed invalid. Funeral services will be held at the Home to-day.

THE USHER

The enterprise of THE MIRROR in obtaining and publishing the first news of the scheme to centralize Southern bookings in the hands of a theatrical exchange in this city will prove of actual benefit to managers, both local and migratory, since it has opened the subject to free and public discussion, and has given all persons interested an opportunity to speak and to act before the arrangement can be carried through.

That there is a pronounced difference of opinion between the projectors of the plan and the managers of first class attractions as to its desirableness has been demonstrated in these columns.

The fact that many men who represent the best paying companies unreservedly express their objection to the proposed monopoly goes to show that the note of warning was sounded none too soon by THE MIRROR.

Managers of Southern theatres are now in a position to learn the views of managers of companies, and they will be able to decide for themselves whether they will gain more by binding themselves hand and foot than by continuing to enjoy business independence.

◆

At present the facilities of all theatrical exchanges are open to Southern managers, and they are free, besides, to fill time themselves.

What could they possibly gain by putting all their eggs in one basket?

It seems to me that the proposal, instead of presenting a promise of increased profit, of enlarged facility and power, suggests simply a step backward.

To shoulder and to share the antagonisms, ambitions and methods of a private concern which has everything to gain and nothing to lose by the venture—is not, I imagine, especially tempting to any theatre manager who can see further than the tip of his nose.

◆

It would make no difference what person or what theatrical exchange sought to monopolize the South. The principle of the thing is all wrong, and the interests involved are too valuable to be jeopardized.

We want no monopolies in the theatrical business. There is no man and there is no firm of men that can be trusted safely with absolute control of the destinies of any large section of this country.

The experiment has been tried in the far West and every one that keeps track of dramatic affairs knows the result.

In the space of a few years that territory—practically held in the hollow of one man's hand—has been ruined; scores of companies have tested the fruits of that monopoly to their cost, and members of theatre managers, who eagerly entered into an alliance with the parent of the scheme, are now impotently cursing the folly that led them to feed the monster that is slowly strangling the life out of them to-day.

◆

The sophistries and the golden promises advanced glibly by the originators of the present scheme to get control of the South on their face are tempting, no doubt, to Southern managers; especially in view of the troublous times of the past couple of seasons.

But they should—and they undoubtedly will—give serious thought to both sides of the question and count well the cost before they surrender absolutely their independence and the good-will of the majority of the managers of the foremost traveling organizations.

Expansion is what is wanted in the South—not contraction.

◆

Mr. Winter, who could see nothing in Dore because he thought her repertoire was immoral, bursts into ecstacies of fine English over Ada Rehan's return from abroad.

"To all classes her coming is a pleasure," he writes in the *Tribune*, "and by all her name will be spoken with affection and joy."

Mr. Winter probably exaggerates a trifle. Miss Rehan has been in this city for several days now, but I have not observed that the rush of life in the great metropolis has ceased in order that the universal pleasure, affection and joy of which our esteemed critic speaks so ingenuously might find expression.

There is one sentence in Mr. Winter's paean in honor of Miss Rehan that deserves quoting:

"Feeling and frankness," he says, "are as valuable as reserve and caution, and it might be well more frequently to allow them a free way."

Mr. Winter never penned truer words, nor words that he might study himself with more profit to the stage.

There was neither frankness nor feeling in his contemptuous dismissal of Eleonora Duse's superb acting, and who does not remember his passionate diatribes against the performances of Sarah Bernhardt?

◆

More than a quarter of a century ago Artemus Ward wrote in his blunt fashion: "Congress, you are no good. Go home, you miserable devils, go home!"

There are probably many worthy citizens who feel to-day as Artemus Ward felt then, although every one breathed a sigh of relief the other day when the tariff agony terminated, and with it the generally conceded obstacle to a revival of business prosperity.

Among its other sins of omission and commission this Congress failed to pass the bill to afford adequate protection to dramatic property. Therein it lost one redeeming opportunity and left to its successor the honor of removing a national disgrace.

THE BEST MAN.

A three-act farcical comedy called The Best Man is to be included in the repertoire of Felix Morris, who has purchased the American rights for the coming season. The play is by Ralph Lumley, who wrote Aunt Jack. It was originally produced at Toole's Theatre in London, where it had a long run.

The plot turns upon the incident of a young widow traveling with her future husband's best man in an English railway carriage to the country place where the ceremony is to take place. The lady, Mrs. Montanlyn, and the best man, Mr. Price Puttlow, a rich ne'er-do-well director, are strangers to each other. The widow reveals the fact that she has forgotten her ticket, and Puttlow, with singular lack of gallantry, stops the train, makes his escape, and leaves the lady to face the guard. The widow, who is returning from a secret and fruitless visit to town to redeem her diamond necklace, gives the guard the name of her maid, Sarah Spencer, in order to conceal her own identity.

Then ensue a series of predicaments and complications which are said to be very amusing. It seems that Puttlow has purchased the necklace from the pawnbroker as an appropriate wedding present. Sir Lovel Gage, the prospective Benedict, hearing of Puttlow's railway escapade, takes possession of the package containing the necklace for fear Puttlow might surrender it to Sarah Spencer, who has been making a great ado about the use of her name.

Meanwhile the widow is on pins and needles for fear Sir Lovel will open the package and recognize the necklace. In her predicament she reveals herself to Puttlow as his traveling companion, and asks him to help her out of the scrape. Sir Lovel has fortunately placed the package among the other wedding gifts, and Puttlow hands it to the widow just in time for her to don the necklace before the ceremony.

LILLIAN RUSSELL MUST RETURN.

Justice Bartlett, in the Brooklyn Supreme Court, decided last week that Lillian Russell may sing or play for any manager she chooses until October 1, when the vacation season ends. After that date she is enjoined from playing or singing except under the management of Canary and Lederer.

Mr. Lederer immediately cabled to Miss Russell the following message: "Injunction restraining you from singing from October 1, 99, sustained. Rehearsals begin September 10. You are requested to report Casino, New York, on that day."

"I have already begun to book Miss Russell's tour," said Mr. Lederer. "We shall open at the Columbia Theatre, Chicago, Sept. 17, the engagement lasting three weeks. Then we go to the Grand Opera House, St. Louis, for the week of Oct. 1, and to the Grand Opera House, Cincinnati, for the week of Oct. 15. We come to the Casino, New York on Oct. 29, following Della Fox.

"I have three new operas, one being Cleopatra, by Newman and Erlanger. The other two I am not ready to name at present."

NEWSDEALERS' BANQUET.

The National Association of Newsdealers, Booksellers and Stationers closed their eleventh annual convention with a delightful banquet at the Vendome Hotel. The banquet was given under the auspices of the Newsdealers' and Stationers' Protective Association of New York.

About one hundred members and invited guests were present. T. J. McBride, of Brooklyn, presided.

Among the speakers who responded to the various toasts were John Swinton, T. F. Martin, David A. Munro, Joseph Brennan, Dr. Herman, C. H. Swift, R. Monkhouse, F. W. Billings, F. A. Salisbury, and John J. Daly. THE DRAMATIC MIRROR was represented by Albert Ellery Berg.

A DISHONEST SECRETARY.

W. B. Richardson, private secretary to Harry C. Miner, was arrested last Friday by Detective-Sergeant Heidelberg, of the Central office, on a charge of theft. Richardson, who had been playing heavily at the races, pawned some jewelry that had been left in Mr. Miner's hands as security for a loan. He had also collected rent due Mr. Miner, and altogether his embezzlements amount to nearly $1,500.

Richardson was arraigned in the Tombs Police Court before Justice Grady last Friday morning, and pleaded guilty. He was held for trial.

THE DALY STOCK COMPANY.

Frank Carlyle will probably be a member of the Daly stock company this season. Henry E. Dixey will make his first appearance as a member of that company in A Night Off, which is to form the bill of the preliminary season, opening next Saturday night. Mr. Dixey will play the part of Marcus Brutus Snap, which was originally taken by Charles Leclercq.

Several other well-known people are about to join the company, but no contracts have been signed as yet.

PROFESSIONAL DOINGS.

Henry E. Abbey, Mrs. Abbey, Sidney Ainsley and E. B. Peiper sailed on the *Paris* last Wednesday.

It is said that Mrs. John Drew will not act next season.

Manager Hoffstetter, of the Hagenbeck Show, sailed from Hamburg with several trained animals for the American exhibition on Thursday. Among them is a lion that rides an elephant, a tiger and a bear that ride horses, and several ponies and monkeys. The elephantine Show will open at the Madison Square Garden on Sept. 3.

Lucy Daly has postponed her trip abroad with her pickaninnies until next Spring. She will appear at the Alhambra of London on May 1.

John J. Holmes, formerly business manager for Mrs. John Drew at the Arch Street Theatre, Philadelphia, has taken the same position at Gilmore's Auditorium.

The management of the Boston Howard Athenæum Star Specialty company, which will open at Tony Pastor's Theatre on Sept. 3, is now fully equipped with the exception of a star dancer, who has been offered an engagement by James Armstrong. This dancer, whose name will soon be announced, is said to be strictly original in her dances as well as in costumes and paraphernalia.

Col. Charles Potter de Garmo is summering at Celoron on Chautauqua, and is interested in the amusement attractions there and at Grandview. He opens his regular season of food exposition at Indianapolis in October.

Clara Thropp has returned from Ontario Beach, where she has been giving dances with Bacon's Summer opera company. She is now rehearsing with Tim Murphy's company, which will produce Lem Kettle at the Bijou Theatre on Aug. 27.

William Stuart arrived in town last week from a three weeks' trip on the lakes, going as far as Duluth. He has been re-engaged to play leading juvenile parts with Robert Mantell.

James Horan has arrived in town from Connellsville, Pa., where he has been summering.

The Columbus Theatre will open on Saturday night, Aug. 18, with Walter Sanford's stock company in Harbor Lights.

The Frank D. Shiff Dramatic company has been incorporated in Illinois with a capital of $50,000. The incorporators are Frank D. Shiff, Lewis P. Hammond, and James C. Ward.

Marie D. Bancroft will hereafter be known under the name of Marie Durell. She is a member of the Young America company.

T. J. Rodriguez telegraphed from Milwaukee to THE MIRROR on Thursday night: "The Academy of Music opened season to-night with Bill Show in The Plains to a house packed to the doors."

The Marquis of Lorne has written the libretto of an opera.

Frank D. Riddell has returned from his outing on the St. Lawrence River to reinspect with Louis Aldrich in My Partner.

Laura Clement has returned to the city from Sacrapidaw Bay, where she has been spending the Summer.

Adelaide Thurston has returned to the city from the north side of Long Island, where she has been spending the Summer.

In response to his advertisement in THE MIRROR, Percy Grant has received an offer from the St. Louis Concert Co. to produce his operetta, The Lay of a Lobster, in connection with their performances.

Coon Hollow will open season in New Haven on Thursday.

The position of soubrette of the San Francisco Grand Opera House has been offered to Jessie Bonstelle.

William P. Shires will put out a musical company to be called Shires' Serenaders, to play in small towns. E. J. Hatton will be manager.

The members of the Ward and Vokes' company, twenty in number, while rehearsing at Springfield, O., attended a performance of Dockstader's Minstrels on Aug. 9, in full dress, occupying the boxes. They made a fine appearance, and the band played highly complimentary tunes.

Agnes Herndon and her husband have returned from Lake Hopkinson, where they have been summering.

Harrison Weems will open her season at Atlantic City, N. J., on Sept. 10, under the management of James M. Alliger. Miss Weems has returned from Europe with old tapestry for use in Romeo and Juliet, and has bought a gong, to be used in The Cricket on the Hearth.

Rosabel Morrison has declined an offer made by a manager to star her in a round of legitimate parts.

A Flag of Truce will open its third annual tour at the Grand Opera House, this city, week of Sept. 3, with Horace Mitchell in the leading role. For the past two seasons Mr. Mitchell has been playing The Smuggler. This year he has brought an element with Walter Sanford in A Flag of Truce.

Marilyn Arbuckle has been enjoying himself fishing, etc., in the northern part of the State. He will return to the city about Sept. 1, to begin rehearsals with Charles Frohman's Girl I Left Behind Me company. Mr. Arbuckle was supposed to play Sir Peter Teazle in a special production of School for Scandal at Long Branch, but previous business engagements prevented his acceptance of the complimentary offer.

Leslie Stuttmer has been engaged for the part of Pilot in A Trip to Chinatown.

Henry E. Abbey has engaged Paul Steindorff for the Lillian Russell Opera company.

Lizzie Daly writes to a friend on item regarding herself and daughter, Vinie, in London. They have not been in Europe since the close of their engagement with Sir Augustus Harris. They have been playing in Western cities.

Frank P. Prescott has shelved The Village Tinker and joined the Tour Girl company.

All of the special scenery carried by the Bostonians for both of their opera companies, the colossal season, has been rendered fire proof by the Electric Fire Proofing Company's process.

Mrs. Charles J. Edwards has retired from the profession and has gone to the Pacific coast.

Annie Wood will go with R. S. Wood under the management of H. F. Jacobs.

The Alice Bush company will be known hereafter as the Old Glory company.

The Rentz-Santley company will this season produce a new burlesque entitled Venus and Adonis Up to Date, with a series of living pictures under the direction of Sig. Sparri.

Effie Elisler says there is no truth in the report that property belonging to her in Cleveland, O., has been sold by the sheriff. Miss Elisler's season will open on Sept. 3. Robert Bennet's Dorin will be her main play this season.

The Robin Hood Opera company has chartered the Hall Line steamer *Pacific* to convey it to Bellport, L. I., where it will open the season on Sept. 3.

Sadie Waterford will open the Lyceum Theatre, Baltimore, on Sept. 3.

Percy Weston, business manager for Tim Murphy and company, arrived in the city from the West this week.

Manager Hammerstein says that he will be able to announce the opening date of the Harlem Opera House in a few days. The lobby is being enlarged, and will be ready in due time. General Manager Rosenberg has had no vacation this Summer, and says he has been busy booking attractions for the Harlem Opera House and Columbus Theatre.

Rose Stahl has joined the Frohman forces to play leads in the East and Western companies.

President Rose, of the Grand Opera House, Hancock, Mich., and Tim Hannon, manager of the opera house at Houghton, Mich., were in New York looking after bookings.

The Friganza company jumped directly from New York to Duluth, where they opened on Aug. 9. Another dispatch states that their business opened much better than last season in the same territory.

George W. Rycal's The Three Spaces company left New York last Thursday for Portland, Me., en route for Greenville, on Moosehead Lake, at which pleasant resort, during intervals from bathing, fishing, sailing, and other pastimes, they will devote a week to rehearsals of the play preparatory to opening the season at Greenville on Aug. 20.

Bertha B. Delaney has changed her stage name to Bertha B. Jerome.

The World opened last Thursday at Asbury Park.

The season of the Russwin Lyceum, New Britain, Conn., will open on Sept. 1 with Primrose and West's Minstrels, and close on June 4 next with The Bostonians. Managers Gilbert and Lynch have booked the best list of attractions ever known in the city.

A. V. Pearson's White Squadron opened the season in Newport on Aug. 4, and opened the theatre at Amesbury, Mass., on the following night.

Elmer P. Hilton, manager of The Little Specialist, has gone on a trip over the route he has booked for his star, Elsie Gilland, who, with her company has gone to Connecticut, where rehearsals will take place, and the first performance will be given on Aug. 27.

Wife for Wife will open season of Sept. 3.

H. B. Curtis has released Charles M. Collins to enable him to accept an engagement in Julia Marlowe's company.

James Stephen, a young California actor, has been engaged to play the leading part in The Rogue, and Atkins Lawrence will play his old role of the Commissioner. John H. Young is getting out two elaborate out-of-door scenes.

Julia Walters has recovered from a surgical operation recently performed.

The A Wild Duck company is rehearsing at Asbury Park.

William Riley Hatch, who opened at Keith's Union Square Theatre on Aug. 20, contemplates leaving the dramatic for the vaudeville stage in partnership with Gabrielle de Pedersini, a young French dialogueist vaudeville artist and a cousin of the famous pianist.

A Reign of Love, polished up to date and under the management of Gus Bothner, began rehearsals on Wednesday at the Madison Square Garden.

Henry E. Abbey has taken a house at St. John's Wood, London.

The Davidson Sisters are in Brussels.

Maria Saltus has signed a three years' contract with George Edwardes, of the Gaiety Theatre, London.

Edgar Selwyn and James T. Powers are writing songs that will be heard in several farce-comedies the coming season. One of their joint compositions bears the title "What a Woman Will Do for a Man."

Cecile Rhoning writes from Delaware Water Gap to say that she has not engaged with the Eddie Foy company.

Harold Grahame is clerk at the Iyanough House Hyannis, Cape Cod, for the Summer.

Carrie Radcliffe is noted at Surf Beach as one of the best conversers and most graceful divers at that resort. She learned to swim this season under the tutelage of her husband, and a daily newspaper says: "When she appears in her immaculately white bathing suit, poises herself for a brief moment on the float, and like some Nereid of the deep plunges gracefully in, those who see her imagine she is a burst of old Neptune, whose mundane career is to be brief and brilliant."

Fields and Hanson's Dragging Cards will open season at Goldman's Opera House, Newark, N. J., on Saturday.

Fred. G. Berger, Sol Smith Russell's manager, passed through this city recently en route for a ten days' outing with his family at Asbury Park. Mr. Berger says he anticipates a prosperous season with his star, who will open his tour at Toronto, Ont., on Sept. 3, playing that city two weeks during the Dominion Exposition. There is special significance in the impending season as it will bring to Mr. Russell the realization of his long-cherished hope of playing the character of Dr. Pangloss in The Heir-at-Law. April Weather, Peaceful Valley, and A Poor Relation will, as heretofore, be retained on account of their popular qualities, but if Dr. Pangloss justifies expectations it will be made the medium of introducing Mr. Russell to that class of work.

Frederick Bond will star next year.

Clara Qualtis sailed for Europe on Aug. 19, and on Oct. 1 will begin an engagement at the Winter Garden, in Berlin. She will appear later at the Royal Opera, Paris.

Charles Frohman has bought the American rights of Sydney Grundy's new play, The New Woman, which will be produced at the Comedy Theatre, London, on Sept. 1.

For four weeks prior to the opening of the season of the road company in Sowing the Wind, J. H. Gulmer, who will be the Professor, will play General Shoestill in the revival of Shenandoah at the Academy of Music.

Louis Randle, an servant of Detroit, was killed at Nashville, Tenn., the other day while making an ascension. She had been performing daily at Glendale Park, and had experienced several narrow escapes. She cut loose her parachute while at a great height and descended into a tree, from which she fell and broke her neck.

The Lowell Opera House will open on Aug. 27 with Pete Daley in A Country Sport. Gus the Fair Brothers and Rosford will assume management of the theatre, instead of on Oct. 1, as announced, they having made a deal with Cameron, whose attractions will be played as booked.

Johnstown Summer will sail from Bremen on Aug. 25, and on her arrival will begin preparations for her tour in The Amazons, which will open at Bridgeport, Conn., on Sept. 27.

A new play, entitled A Political Woman, will be produced by the Rentfrow in this country next season, but it will first have a London production.

John Sutherland, late of Bobby Gaylor's Sport of All Nations company, has sprained upon the opportunities, recently by Dr. Francis Sherwood, of St. Joseph's Hospital, and at last accounts was recovering.

Bailey Taylor, the English Colombine and dancer who will be with the A Crazy Lot company, arrived from Europe last week.

John Drew is due at the Empire Theatre in The Gamblers on Sept. 10. In the cast with Mr. Drew will be J. E. Dodson, in the character part of Matthew Kober, Agnes Miller as Gwenn, or the up-to-date young girl, Elsie de Wolfe as Lady Kate Pennel, Frank Worthington as Mr. Harris, and Robert Conner as Mr. Brady. During his stay at the Empire Mr. Drew will also present Christopher, Jr., a comedy by Madeleine Lucette. The rest of Mr. Drew will commence on Nov. 19. His repertoire will comprise The Rehearsal, which he will play most, The Gamblers, Christopher, Jr., and a new play by Henry Guy Carleton.

Frank E. Bertrand has returned to town from an extended outing in New Hampshire.

The Hanlon-Holcombe company opened a new theatre at Bolton, Mo., last night.

W. A. Armstrong writes from Lancaster, Pa.: "Redmond Opera company a big success. Played to over seven thousand at Columbia Park week ending Aug. 18."

An electric-lighting plant has been introduced into the Academy of Music, Brooklyn.

The Rentfrow will begin their fifth American tour at Hooley's Theatre, Chicago, on Sept. 10, in Lady Chumley.

"HAVE NO HALF DEALINGS WITH THINE ART."—OWEN MEREDITH.

THIRD ANNUAL TOUR

The Distinguished Tragedian,

MR. JAMES YOUNG

IN A REPERTOIRE OF SHAKESPEAREAN PLAYS.

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Supported by a Company of Selected Players, complete in every detail. Special designed costumes and scenery. Now booking for season 1894-95.

Address all communications to FRANCLYN DAVIS, American Theatrical Exchange, 1180 Broadway, New York.

THE ROSTER FOR 1894-5.

The annual Roster of Theatrical Companies will be published by THE MIRROR in its issue dated Sept. 8. Managers will confer a favor by sending to this office at the earliest moment possible complete list of company, business staff, and date and place of opening. Specially printed blanks for this purpose will be furnished upon application to those that desire them.

IN OTHER CITIES.

PROVIDENCE.

During the week of 13-18 at Lothrop's Opera House Jack Tucker, supported by one of Manager Lothrop's stock cos., produced A Barrel of Money with considerable success to large houses. Mr. Tucker, who, by the way, is a newcomer here, made a decided hit by his clever comedy work and amusing specialties. The co. was good, and included J. Francis Kirke, Green Dunn, T. W. Carnell, James Hall, Perry Brigham, Eva Williams, Frankie Bell, Ellie Seymour. The attraction, 20-25 will be Only a Woman's Heart, which will be produced with Newton Beers, J. Gordon Edwards and Leon Addison Clift in the cast.

The Westminster Theatre opens 20 with Brown and Harrison and a co. of variety people, known as the International Vaudevilles.

Justus Paige, who for several seasons was one of Manager Lothrop's leading men, has opened a dramatic school and amusement exchange in this city.

Charles E. Hargraves, of this city, will manage G. H. Batcheller's Front Street Theatre, Worcester, this season. Mrs. Hargraves will play the piano in the orchestra.

Elsing Willard, who has been spending the Summer at Riverside, left 22 for Catskill, N. Y., to commence rehearsals of The Little Speculator, in which she will star the coming season.

G. W. Billbrook, of Boston, will furnish the variety entertainment at the Rhode Island State Fair to be held Sept. 17-22.

Robert Pollard, a well-known base singer of this city, and prominent member of the Falstaff Club, left 23 for New York to join the Robin Hood Opera co.

Laura Deane, singing soubrette, formerly of Lothrop's dramatic forces, writes your correspondent of her safe arrival in Leadville, Col. Her many friends will be pleased to learn that she has entirely recovered from an illness that at one time was thought would prove fatal.

J. Rice Davies, of the Roland Reed company, is the guest of Linn Harris in this city.

William Fredericks left 23 for New York.

Prof. Jowell gave his thrilling parachute leap at Crescent Park afternoon of 23.

Leader T. W. Hedley, of the National Band, was presented with a handsome gold cornet 15 by his associates. W. F. Livesey made the presentation speech.

Kemp Brothers' Hippodrome closed at Crescent Park 18, and 19 left for Toronto, Canada, where a seven weeks' engagement at the Toronto Exposition will be opened. Mrs. Kemp has so far recovered from her recent severe injuries occasioned by the kick of a horse as to accompany the troupe.

Harry Clark, who has been confined to the hospital here by illness for the past six weeks, left for New York 23.

J. Jerome Powers leaves 30 for Chicago to join A Cold Snap co.

I am pleased to state that the report which was circulated through the Boston press that Manager James W. Gorman, of Crescent Park, was drowned while bathing Sunday, 19, is erroneous.

S Bells opens the Providence Opera House 29. The house will be under the same management, viz., Robert Morton, proprietor and manager; Harry W. Callender, treasurer; Charles C. Collins, assistant treasurer; and William P. Braden, stage manager.

HOWARD C. RIPLEY.

LOUISVILLE.

The J. W. Richardson Specialty co. is drawing fair business at the Bon Buckingham, notwithstanding the hottest spell of weather known in Louisville in fifteen years. The opening house, 13, was a large one, and the engagement continues for a week. Mr. Richardson does his familiar and always welcome "Watermelon Man" turn, Sep and Josie Earl, old favorites, perform on many instruments, Ella Alberta does a novel and startling high kicking specialty, and Hart, the strong man, mystifies by his really wonderful feats of strength.

Rosa Green, of this city, who has been abroad for a number of years perfecting her musical education, will give a concert at the Auditorium 28, at which Thomas Shanahan, John Carbaugh, Henry Bauch, Blanche Kahlert and other well-known artists will assist. Miss Green is said to possess a remarkably fine contralto voice.

H. L. Bodge, of the Auditorium orchestra, brings a bride with him from his La Crosse, Wis., home, and is receiving many congratulations from friends made here last season.

Manager John P. Riley has returned from French Lick Springs. He announces an opening at an early date of the Avenue Theatre. He has made a number of improvements, and the public is invited to inspect them. The Wages of Sin will open the season there.

Both Macauley's and the Temple will open early in September with minstrel cos.

H. R. Pelton, together with Manager Camp, is devoting his entire time to the preparations for the approaching season at the new Grand Opera House. While not yet completed, it can easily be seen that the interior will be a beautiful one. The lobby and entrance will also present a striking appearance.

The engagement of the Daly co. at the Auditorium is now an assured thing, the required subscriptions for such having been secured. It will occur in November.

Henry Burck, leader of orchestra at the Auditorium, will close his school of music here at an early date and go abroad. He expects to apply himself at hard study of the violin in Brussels. He will be absent for a year. He will benefit 29 at the Auditorium, all of the musical talent of the city voluntarily assisting.

An enterprising musical firm announces that it has offered a guarantee for a piano recital at Macauley's to Paderewski, and that he has accepted and will appear early in January.

CHARLES D. CLARKE.

DETROIT.

Whitney's Opera House took the initiative among Detroit theatres, opening the season 12 with Lilly Clay's specialty co., which proved an excellent drawing card, judging from the crowds that greeted the performers nightly. Many improvements have been made, which will doubtless make Whitney's Opera House very comfortable for its patrons. One thing in particular which will probably have this effect is the rearrangement of the entrance doors, where the ticket-takers stand, which have been placed nearer the street, thereby preventing the noise of the opening and shutting of doors from annoying the occupants of the theatre. The interior of the house presents a fine appearance with its white and gold effects, and altogether the management is to be congratulated on the wisdom of some of the changes made and the tasteful beauty of the new decorations. The particular stars of the opening attraction were the burlesque performers, James Evans and Nettie Huffman. The performance opened with a so-called comedietta, A Lawn Party, and closed with a musical extravaganza, Don Juno, but probably most interest centred in the "living pictures," presented by the co., which is after all but an application of the old tableau idea. The attraction at this house week of 20 will be A Barrel of Money.

The Empire Theatre has not as yet opened for the season, but when it does (Aug. 26) a genuine surprise is in store for the patrons of this house. In fact, they will probably think they have gotten into the wrong theatre, so complete is the change which will confront them. In the first place, space has been added to the theatre by the raising of the roof 36 feet. The upper gallery has been raised and cut back 12 feet, and the press it depth to 45 feet. It has a 25 foot pitch from the top to the bottom, and every seat in the gallery commands a good view of the stage. The space in the dress circle balcony has also been increased 25 feet over the old balcony. So also has the parquette been improved by an additional rise of 12 inches from the orchestra pit to the foyer. The seats formerly used in the parquette have been transferred to the dress circle balcony, and their places filled by beautiful opera chairs of a new design. By the new arrangement the seating capacity of the theatre has been increased to about 1,800, making it nearly equal to that of the Lyceum Theatre. When the decorators are through with the Empire, the auditorium will present a beautiful appearance. The boxes, balcony, proscenium arch and the cove extending around the room will be handsomely ornamented with plastic work of the rococo style. The boxes are decorated artistically all with an ivory and gold effect, while in the lobby the Empire style will prevail. The attaches in charge during the coming season will be as follows: Proprietor and manager, Dr. M. Campbell; treasurer, E. F. Andrews; advertising agent, Fred. Wohl; leader of orchestra, Prof. Floy Haines.

During the last week Lew Dockstader's Minstrels for a short period banished the gloom of the "dark season" at the Detroit Opera House, giving three performances, beginning on 19. The whole "menu" (as Lew Dockstader calls it) offered by this company is a genuine treat in its way. The head of the company has long been known as the best exemplar we have on the stage of old-time negro minstrelsy, and his late performance given in Detroit will sustain his well-deserved reputation. The concluding sketch, called "Down Mobile," is particularly worthy of mention, with its pretty pictures and quaint melodies. The characters were taken by Frank Bernard, Thomas Heath, James McIntyre, Archie Marcelle, Frank H. White, J. C. Herrington, and Harry Leighton.

The regular season at the Detroit Opera House will open on 27 with Old Kentucky, while the Lyceum opens Sept. 10 with Russell's Comedians.

F. K. STEARNS.

BUFFALO.

The concert halls are doing a thriving business and competition is increasing. The New Court Street Theatre is now running in good form, and the attractions of last week equal those of the former two weeks. Eulalie and Julia Mackey seem to have won over the crowd and are encored to a surfeit.

At Shea's Concert Hall J. W. Kelly, the Rolling Mill Man, has drawn enormous crowds during his two weeks' stay. At first the people did not seem to understand him, but now he has merely to raise his hand and a burst of laughter ensues. His local hits and personal gibes at the audience are crude and severe, yet seem to serve their purpose. The Wood Sisters, May Monford, Laura Burt, and others make an excellent programme.

Stanber's Concert Hall is a great resort for professionals. Van Leven's Zither Orchestra is unquestionably the most novel and entertaining band of musicians in Western New York. Van Leven is a skilled zither performer, and has labored with his men until he has brought them to as near perfection as can be attained. All of the latest songs are heard at this popular resort, Fred McClelland being a prime favorite.

BERT HART.

DENVER.

There will be some changes in the *personnel* of the co. at Manhattan after this week. Josepha Crossell has completed her contract and has left the co. much to the regret of the patrons. One night recently Mr. Neill made a neat speech and presented Manager Griffin and Stage Manager Fisher each with a pin on behalf of the co. and stage hands. School was the comedy presented week of 13-18.

At Elitch's an excellent variety bill induces people to fill the theatre when they visit the gardens.

Mrs. Potter and Mr. Bellew will come to the Tabor week of 20-25.

Harry Corson Clarke has the use of the Broadway for his pupils.

W. P. PEABODY.

WASHINGTON.

Kernan's Lyceum Theatre opened the regular Fall and Winter season 12 with Frank M. Wills' Two Old Cronies comb. to one of the biggest first-night houses known here. The theatre was literally jammed, and throughout the week business was large. The comedy received an excellent presentation at the hands of a clever co. Frank M. Wills as Kreutzmeyer, the German professor, gave a strong and laughable performance. W. P. Bryant was specially engaged for O'Donovan Duff, but he failed to materialize, and the part was excellently taken by John B. Wills. A pleasing feature incidental to the farce-comedy was the introduction of high class vaudeville work by the Orion Trio, Fulton Brothers, and Ed. Warren, Royal Star Quartette, Burt Hart, Eva Swinburne and Alice Howard, Ray Vernon, John B. Wills, and May Marshall, whose acts were new and pleasing. The living pictures are all new subjects, and are well put on. Clara Beck with, the natational queen, gave nightly after the theatre performance interesting swimming exhibitions in the big pool erected in the Summer garden. She proved a decidedly attractive card, for which an extra charge was made. Albini's London Empire Entertainers 20-25.

Butler's Bijou Theatre was tested to its capacity 16, 17, the occasion being the testimonial benefit tendered by Manager O. H. Butler to the widows and families of the dead firemen. A large sum was realized. Theatre was in the hands of the police and fire departments, and they labored hard for success. Everything was donated. Manager Butler gave the house and the attaches tendered their services. Prof. John Pistorio and orchestra volunteered, Rufus P. Darby furnished the printing, and Lloyd Moxley posted the bills free of charge. The performance was of a pleasingly diversified nature participated in by the Exalted Grand Ruler of the Order of Elks Edward Barrett Hay, in a pleasing opening address, fancy club swinging by the High School ladies, under direction of Prof. R. Ray Riorden; the Columbia Musical Club; Harry Parks, trick bicyclist; Christie Brothers, Irish comedians and dancers; Royal Star Quartette (by permission of Frank Wills of The Two Old Cronies co., and Mr. Kernan); Joe Bennett, Dutch comedian; Madeline Tenbrooke and Lizzie Rudd in songs and character dances; George Graham, eccentric black face comedian; George L. Dorsey, tenor vocalist; concluding with The Benecia Boy or Eve Wrong Man, with George W. Denham, James T. Galloway, S. Grant Armour, Harry Buckingham, Mrs. Ada St. Clair, Helen Douglass and Harry C. Ford, Jr., in the cast. Harry Buckingham managed the stage, and the veteran doorkeeper, John H. Buckingham, volunteered for the occasion and took tickets at the door.

Arthur Percy Harris, the composer, and William H. Harris, the author of the libretto of the recently successful amateur opera, The Three Dukes, have completed another opera entitled The Baronet, and are now at work upon a three-act comic opera which has an historic foundation.

The full-page portrait of our charming and talented Washington artiste, Ellen Vockey, in last week's issue of THE MIRROR, has been a source of great delight to her many friends.

Blanche Chapman has left the city to commence rehearsals for Gloriana, with which she is engaged for the title role.

Joseph Daniels, formerly manager of George Wilson's Minstrels, has been engaged to manage Frank M. and John B. Wills' Liberty Bell and Two Old Cronies cos. Mr. Daniels gives up a Government position to assume this trust. Liberty Bell, the new farce-comedy, by a Baltimore journalist, will not receive production by this co. until the week at Nashville, Tenn., 27-1.

Manager Butler has secured here, at the request of George W. Monroe and Robert Monroe, of My Aunt Bridget's Baby, five little colored boys for specialty of buck and wing dancing.

Charles Handford, Blanche Chapman and May Buckingham were unable to appear at the firemen's benefit, being called away for rehearsal with their respective cos.—Rosedale, Gloriana and The Fast Mail.

Harry Kiger, who has furnished the programme for several seasons under the Harris management of the Bijou, will continue in the same capacity under the new management.

Dan Marks, for many years the advertising agent of Albaugh's, has been engaged by Manager W. H. Rapley to attend to the advertising of both the Academy of Music and the New National.

Charles H. Pratt will receive a royal welcome on return here in a managerial capacity at head of the Marie Tavary Grand English Opera company, which comes to the National Theatre Sept. 17.

The Metzerott Co., owners of Metzerott's Music Hall, which failed in business over a year ago, have reorganized in the formation of a new musical stock company, to be known as the Metzerott Music Co., the knowledge of which will be hailed with interest by the many musical organizations that are booked at this house. The president of the corporation is the well known and popular Frank B. Metzerott, and the secretaryship is in the capable hands of Joseph E. Luckett. The firm will transact its business at the old stand, Metzerott Music Hall.

The pictorial lithographic stand work of Robert Downing and Eugenie Blair (who jointly star) by the Springer and Welty Co., is attracting a good deal of attention for its artistic excellence. Mammoth double character portraits of the stars as Ingomar and Parthenia and Virginius and Virginia are noticeable for pronounced and striking likenesses.

With Pythian Conclave week commencing 27, the regular season here, may be said to have been fully commenced. The attractions at the different theatres are Robert Downing and Eugenie Blair in a round of classical plays at the New National, Cleveland's Minstrels at the Academy of Music, Special Vaudeville Show and the Living Pictures at Albaugh's, Barney Russo at Butler's Bijou Theatre and the Big Four Specialty co. at Kernan's Lyceum. Manager Allen, of Albaugh's, puts on the vaudeville show and living pictures for that week only.

John Maguire, the theatrical manager from the Pacific slope, tarried awhile here while passing through to New York.

Manager W. H. Rapley has gone to Asbury Park, N. J., for a short stay, and Manager Edward H. Allen directs improvements for Albaugh's by long distance telephone from Boston.

JOHN T. WARDE.

ATLANTA.

The event of the week was Friday, when Girofle-Girofla was given at the Edgewood Avenue Theatre to an audience of tremendous proportions. It was Herbert Mathews' benefit night, and such a gathering from pit to dome I have never before seen in this playhouse. Just previous to the last act an elaborate watch case of gold was presented "Hub" by a number of local newspaper men. Joe Johnson made the presentation in an altogether pleasing manner. Mr. Mathews' response was quite felicitous. The co. gave a good rendition of the opera, with the following cast: Girofle-Girofla, Adelaide Randall; Aurora, Marie Dressler; Don Bolero, Oscar Girard; Mourzouk, Henry Leone; Mariccana, A. W. Brown; Pedro, Ida Moreland; and Paquita, Madge Taylor.

The end of the Summer opera season takes from us a number of clever people who have given us an unlimited amount of pleasure during the past ten weeks. The season was not only successful, artistically, but, I am pleased to remark, was in the nature of an ovation pecuniarily, and naturally Herbert Mathews has reason to rejoice. Every member of the co., who has participated promptly in the different operas given, leaves with the best wishes of everyone who patronized this, our first successful season of Summer opera. Before concluding, I cannot refrain from mentioning a word about the principals. Adelaide Randall has at all times demonstrated her ability, and her faithful and conscientious work certainly went far towards making the season the remarkable success that it was. Should she come here again, to say that she would be received heartily would, indeed, be putting it mildly. Next season she is engaged to play with Rush City. Marie Dressler came just in time to revive the pleasant impression she made last year, and as Joe Oil of the *Constitution* remarks, "She is *sui generis*, and counts her friends almost without number." Then there is Oscar Girard, who, in spite of the miserable health he was in while here, easily succeeded in making the hit of the season. He is a young man full of promise, with quick wit, and makes friends easily. I am told that he signed again for next Summer season at the Edgewood, just previous to his departure. Albert Brown did zealous work, as did also Henry Leone. The former goes out as musical director of Frohman's The Girl I Left Behind Me co., and the latter is to join a co. of E. E. Rice's. Emilie Sanford made a lasting impression, but was not able to appear during the last two weeks on account of a serious accident she met with while leaving the stage during the performance of Chimes of Normandy.

"Bert" Spooks is in town.

The death of Patti Rosa, caused genuine sorrow in the Gate City. The Atlanta Rifles, of which she was an honorary member, immediately upon hearing of her death, wired a message of sympathy to her husband, Mr. Dunne. Since then, however, the Co. has passed resolutions of condolence, and a copy of them has been forwarded to her husband. In the Co.'s armory there hangs a life-size picture of Miss Rosa, which is heavily draped in mourning.

ALF. FOWLER.

ST. PAUL.

A notable event was the open-air performance given by the William Morris co. at White Bear Lake Saturday evening, 11, of As You Like It, with a good cast. Etta Hawkins as Rosalind gave a very pleasing characterization of the role. The Orlando of William Morris was admirable throughout. Herschell Mayall gave a masterful impersonation of Jaques. Ben Johnson was excellent as Adam. Frank Opperman was clever as Touchstone. Maurice Freeman was fine as the banished duke. Frances Gaunt was very interesting as Celia. Frances Whitehouse was very pleasing as Phoebe. Carrie Strong sustained the part of Audrey in a praiseworthy manner. The large audience in attendance, fully 1,500 people, was greatly pleased with the performance and evidenced their appreciation in hearty applause.

The regular season at the Metropolitan Opera House will be inaugurated by M. B. Curtis in Sam'l of Posen week of 27-25.

The genial Ben Stern is in town. He is a pleasant gentleman and has friends in St. Paul who are ever pleased to meet him.

Ben Johnson has done excellent work in William Morris' co. during the Summer and met with continued favor from our theatregoers. He will be with William Morris in The Lost Paradise co. during their engagement in Milwaukee and Chicago before joining Alexander Salvini for the season.

Manager L. N. Scott will open the regular season with M. B. Curtis at the Metropolitan Opera House, Minneapolis, 27; Lyceum Theatre, Duluth, Sept 4.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Colonel W. H. Rowles, manager of the Academy of Music and St. Charles Theatre for Jefferson, Klaw and Erlanger, is hard at work touching up and improving their theatres. New paint and new carpets and new box drapings will be seen.

The St. Charles Theatre will open Sept. 2 with Bessie Bonehill in Playmates.

The Academy will be opened a week later by Barlow and Dodson's Minstrels.

Manager Henry Greenwall, of the Grand Opera House, is still in New York. He will be here in and make ready for the opening of the Grand, where jolly Nellie McHenry will be seen in A Night at the Circus Sept. 2.

Misses Minerva and Melytha Adams, two New Orleans girls, will be in the ranks of The Dazzler this season.

The West End Band continues to discourse sweet music at that popular resort by the lake side.

Every night there are concerts at the Hotel Greenwald roof garden. The atmosphere is cool, and the entertainment enjoyable.

LAMAR C. QUINTERO.

KANSAS CITY.

The living pictures and Dr. Carver's shooting exhibition and his diving horse continue to attract

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SOUTHERN IDYL,
SWEET MELODIES,
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crowds at Fairmount Park. The Wild West opens 26.

Pinafore is to be produced on a boat on the lake at Washington Park 20 25, under the management of Clarence Holt.

Toe trained goats are the attraction at Troost Park 19-18.

Manager A. Judah, of the Grand Opera House, is expected home this week.

Una Abell, of the Wavenhals and Kemper stock co., left for Fort Sheridan 13 for a visit before the Fall opening. FRANK H. WILCOX.

MINNEAPOLIS.

All theatres dark 12.

The regular season at the Bijou Opera House will open Sept 9, and the attraction will be Charles Vale's pantomime spectacle, The Devil's Auction.

Arthur Hutt, scenic artist at the new People's, has completed several very pretty settings for the production of Uncle Tom's Cabin.

Kohl and Middleton's Dime Museum has been remodeled and handsomely decorated during the Summer. The regular season opens 25. F. C. C.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): John Drew and co. in The Butterflies and The Masked Ball did a deservedly large business 9, 10.==BURBANK THEATRE (Fred. A. Cooper, manager): Stewart's co. of players headed by Clark and Williams, in Our Married Men filled the house nightly over ending 12.==ITEMS: Will J. Duffy, the pleasant gentleman who manages the John Drew co., is delighted with his first visit to the City of Angels, and those who have met him hope it will not be his last.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): John Drew and his American co. presented The Masked Ball and The Butterflies to fair houses 6, 7.==LOUIS OPERA HOUSE (Isador Louis, manager): Pereda, the Turkish dancer, to large houses 8, 9.==CASINO THEATRE (J. W. Recon, manager): Peck's Bad Boy week of 5 12 to fair business.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Loyd, manager): Tony Pastor 16, and The Prodigal Father 17-18 still open the season, followed 23 by Fanny Rice and O'Dowd's Tribulations 24, 25.==ALLYN HALL: This house will open as a vaudeville theatre Sept. 3 (Labor Day), and will be conducted under the supervision of Manager Floyd, acting for F. F. Proctor, who secured the lease.==ITEMS: William Campbell, formerly assistant treasurer at Proctor's, will be advertising agent for both houses.—Tom Browne, the whistler, with The Prodigal Father, will receive a hearty reception from the local Elks, he being a member of Hartford Lodge.

WINSTED.—OPERA HOUSE (J. E. Spalding, Mang. 1): The season opens here Sept. 3 with The Little Specialist co., followed 4 by Gallagher and Wade.==ITEMS: The house has been completely overhauled and remodeled during the Summer. The scenery has been repainted and many new pieces added, and the stage, which has been greatly enlarged, will be adorned by a magnificent drop curtain. Two new dressing-rooms have been added which will fill a long-felt want. The interior of the house is a credit to the management, and will be greatly appreciated by the theatregoing public.

BRISTOL.—BROADWAY THEATRE (E. L. Dennis, manager): The season will open Aug. 20, as usual, 5 Bells being the attraction. The Summer concerts have been at their home here all Summer pertaining arrangements for the season, and in spite of the business depression they look forward to a very successful one. Their co. will be practically new, and much that is new and novel in the way of scenery and mechanical effects is promised. Manager Dennis has booked some of the very best co's, for the Broadway, and he will leave nothing undone to please the public, and make this beautiful theatre one of the best conducted on the New England circuit.

ILLINOIS.

CLINTON.—PARK OPERA HOUSE (John B. Arthur, manager): Prohibition lecture by Rev. Mr. Kellogg 10; business poor. The lecturer discussed his subject in an interesting manner.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Bullion, manager): Gustave Frohman's Notions Jones appeared before a very large and fashionable audience, who were greatly pleased 7. The Badger Fuller co. begins a week's engagement 13.==ITEM: The Walker has been fitted up with electric lights which, with its water passed by attendants, kept the large audience in condition to properly enjoy the piece.

MATTOON.—DOLE'S OPERA HOUSE (Charles Bowne, manager): Holden Comedy co. 6-11; good performances to good business. June 17.==ITEM: Wallace Bruce returned from a hunting and fishing trip up the Sayamahorn last Wednesday and left last day for New York to join Blue Jeans.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Berndt and Co., managers): Carrie Lamont Comedy co. in repertoire week 9-16; pleased houses to well pleased audiences. Richards and Pringle's Minstrels 18.==ITEM: Myra Borella, prima donna, late of the Andrews-Denton Opera co., left 6 for her home in Detroit. She was very popular here.—The Andrews, George, Ed., Jessie, and including Florence (Andrews) Clayton, left 7 for their farm in Minnesota to arrange their plans for the coming season.—Prof. Marions, of the co., will remain in the city for a while to complete an opera he is composing.—Will Denson left for Boston 7 to compl te arrangements for an opera co. he is to put on the road next season.—Miss Dubois and Harry Degree, of the co., left for Elmira and New York respectively.—Howard Davis, tenor, recently joined, left 9 for St. Louis to accept a similar position in a local Summer opera co.—W. H. Penn leaves 14 to join A Cold Day co. as musical director.—J. D. Forney, late in advance of A. W. Pretzel, is now installed as treasurer of the Grand.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Carrie Lamont 13-18 opened to fair business. Richards and Pringle's Minstrels 20; Jolly Old Chums 21; Rusco and Swift's U. T. C. Sept. 17; A. R. Wilder's Dramatic co. 3-8.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): The Wilder Comedy co. have been here two weeks rehearsing. They will open the season with Christmas Bells 18. Carrie Lamont in repertoire 20-25.

INDIANA.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): The Old Soldier opens 23. The co., now rehearsing here, includes Paul W. Peters, Nettie Peters, Chappelle Sisters, Fred. Ellert, Rensheila, J. N. Rawlins, J. H. Morgan, Fred. Hyland, Ritta Hyland, Vetta Peters, Estelle Cleveland, Wells and Monroe, J. H. Dobbins, manager, W. H. Dobbins, business manager.==GRAND OPERA HOUSE (Frank Salisbury, manager): The Charity Ball Sept. 4 will be the opening attraction.

BRAZIL.—MCGREGOR OPERA HOUSE (Will A. Miller, manager): The Opera House will open season with The Actor's Holiday.

EVANSVILLE.—GRAND (Venneman and Groves, managers): The season opened at the Grand 6, Al. G. Field's Minstrels being the attraction.==PEOPLE'S (Venneman and Groves, managers): The opening attraction is to be The Actor's Holiday 27 followed by Carrie Lamont Sept. 3. Messrs. Venneman and Groves have been unusually successful in booking first-class attractions this year at both houses.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The house is about completed and will be ready for the opening on 24, when Mr. and Mrs. Robert Wayne will appear in The Wages of Sin.

IOWA.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): The house has been dark most of the Summer, but will be opened Sept. 4 with the Calhoun Opera co., followed by The Railroad Ticket. Manager Munroe booked nothing but first-class attractions, such as Charles Frohman's cos. Crayen-Paulding co., The Ensign, and Walker Whiteside.

FORT MADISON.—NEW OPERA HOUSE (E. Ebbinger, manager): Our Goblins was presented 11 to a fair house at popular prices. This will probably be the last Summer attraction.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Eunice Goodrich in repertoire week of 11 and two matinees to good business.==ITEM: The executive staff of the Peavey Grand for the season of 94-95 will be as follows: E. L. Webster, manager; Harley Rounds treasurer, W. W. Dunward, doorkeeper; Clarence Winnie, chief usher, and W. H. Murray, stage manager.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Grand opened 13 for a preliminary season, F. L. Hutt's Our Goblins comb. having been engaged for week of 13. A large audience greeted the co. on the opening night with Fun on the Rhine as the bill. Co. and play were well received. The work of James F. Green, I. R. Reid, and Lillie Dunham was notably good, and won instant favor. The co. throughout is well balanced, and the farces which they present are creditably rendered.==ITEM: Treasurer Barhydt has returned from his Summer outing with a coat of tan that makes a good showing at the box-office window.

DES MOINES.—The Grand and Foster's Opera Houses are still dark, and carpenters, painters, decorators, and scenic painters are busy preparing for the opening of both houses 22-3, with Roland Reed at Foster's and The Fast Mail at the Grand. The appearance of Foster's Opera House has been greatly improved by the removal of some of the boxes, and the addition of two handsome double boxes, while the front part of the Grand has been remodeled to resemble the Foster house.==ITEMS: C. F. Merrill, former correspondent of THE MIRROR here, and Gus Neville, late of Lincoln Carter's Fast Mail, will take out a stock co. under the name of Neville's Troubadours. The co. will be under the management of C. F. Merrill.

CHARLES CITY.—GILBERTH OPERA HOUSE (Gray and Draper, managers): Moon and Livingstone Comedy co. in repertoire 13-18. Other attractions booked by Messrs. Gray and Draper are: Jane, Charley's Aunt, Charity Ball, Bunch of Keys, Gilbert Whitneck, Tornado, Fast Mail, A Prima Donna, Al. G. Field's Minstrels, E. E. Davis' U. T. C. co., Jane Coombs, and others.==ITEMS: Barnum and Bailey's Circus 22.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): The season will open 29 with Barlow Brothers' Minstrels. A strong line of attractions has been booked.==ITEMS: A change of management will take place here beginning with the opening of the season. George D. Mitchell, formerly local manager, has taken a half interest in the house, and the firm will be Scott and Mitchell in future.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (Charles C. Tainsbury, manager): The regular season opened at this house 13, 14 with Walter Sanford's melodrama, The Power of Gold, to full houses. James B. Buckle's The Side Show 20, followed by Richards and Canfield's The Circus Clown 21, and Calender's Minstrels Sept. 19.==PEAK'S ISLAND PAVILION (P. J. McCallum, manager): The Two Brothers 13-18 was presented to well pleased audiences. The Dead Alive next week.==ITEMS: During the Summer Portland Theatre has been thoroughly overhauled, overpainted, new scenery, and about fifty new electric lights added. All the old employés have been retained. Edward Sullivan is treasurer.—Cook and Whitney's Circus will give two performances here 23.—Ola Haden is at Peak's for a few weeks, as is also Misses Minnie Cregg and Jessie Bruce.—Annie Frank Libby gave a most enjoyable musicale at the Ottawa House, Cushing Island, 16 to a select audience.—Maude Edna died, after an illness of three weeks, to-day in the leading role at McCallum's Theatre.—Bailey Avery, advance for Forepaugh's Circus, passed through this city 10 and states that they have had a great business all through the State.—Manager Fred. Pond, of the Boston Theatre, has been here for several days.—Robin Hood will be seen here Sept. 20, 21.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Hickie's Side Show 18. Richard Golden's Old Jed Prouty co., which opened in Greenville 13 to a big house, will play here 24.

HOULTON.—MUSIC HALL (H. T. Frisbie, manager): Gustave Frohman's co. in The Masked Ball 10; good house; performance very satisfactory.==OPERA HOUSE: Swedish Quartette 22.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE: The Gilbert Opera co. in The Pirates of Penzance week of 6 to large houses. Living Pictures still continue to please. Miles Taylor next. Jennie Corea, Raymond Hitchcock and Tom Callahan are great favorites and have to divide honors.==MUSIC HALL: Opera Sept. 3. Will play combs. for a beginning. The managers, Thomas and Watson, are expected up from by next week.==ITEMS: Manager Cosgrove's Dazzler co. is rehearsing in the Opera House.—The local Elks had their annual outing 14 at Lakeview. A large attendance was present and one of the best good times was enjoyed by all. They crowded the theatre in the evening and the co. had plenty of local "gags" for their benefit.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Cleveland's Minstrels 20; crowded house.

HOLYOKE.—PARSONS THEATRE (Al. T. Wilson, manager): Morrison and Devine, Minnie Andrews, the Siglers, J. McDonald, Mackie and Walker, Fanning Brothers, Jane Franks, Rogers and Arnold, Tom and E. Glynn, and the Freemonts appeared week of 13-18.==ITEM: The Opera House is nearing completion and Manager Kendall has already booked a number of the strongest attractions on the road for early performances. The Dutchess in Robin Hood will be the opening attraction Sept. 20.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): One of the handsomest and most convenient opera houses in Michigan is the new one now being completed in this city. The house was burned last December and since then it has been rebuilt on an entirely new plan and greatly enlarged and improved in every way. L. T. Bennett was manager at the time of the fire. He is a young man and through his untiring efforts the theatre has been rebuilt. The house will be opened Sept. 6 by Julia Marlowe and her co. Mr. Bennett has booked the following attractions for the ensuing season: She, Ivy Leaf, Baggage Check, Rose Coghlan, Robert Downing, The White Squadron, Lost in New York, Patrice, The Stowaway, Zo Zo, the Magic Queen; Police Patrol, Rhea, Gloriana, George Thatcher's Minstrels, The Burglar, Tornado, Wang, The Girl I Left Behind Me, Charles Loder, Danger Signal, Fast Mail, Roland Reed, The Spider and Fly, 1492, Alba Haywood in Edgewood Folks, Robin Hood Opera co., Thomas Q. Seabrooke, Katie Emmett in Killarney, Alvin Joslyn, A Trip to Chinatown, Barlow, Dolson and Powers' Minstrel co., Barry O'Neill, Fantasma, Charles Dixon in Incog.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): The Charity Ball booked for 13 has been cancelled until October. The house will open 24 with Si Plunkard. During the Summer the house has been cleaned, a new drop curtain put in, and its general appearance greatly improved.

MARQUETTE.—OPERA HOUSE (Russell and Hornstein, managers): Carter's Tornado co. (Southern) 3; large and well-pleased audience. J. C. Lewis' Si Plunkard co. 4; good business. The Flints 9, 10.

GRAND RAPIDS.—POWERS (W. H. Powers, manager): The season will open Sept. 4 with A Trip to Chinatown. The following is a partial list of attractions booked for the coming season: A Trip to Chinatown, Rose Coghlan, In Old Kentucky, Adelle Purvis Ouri, Sol Smith Russell, Mlle. Rhea, Mrs. James Brown Potter and Kyrle Bellew, Lewis Morrison, The Kimball Opera co., Inez Mecusker in The Prima Donna, The Wang Opera co., Frohman's Seeing the Wind co., O. P. Sisson in The Colonel, John Drew, The Spider and Fly, Tim Murphy, Roland Reed, Rice's 1492, Professor Herrmann, Charles Dickson's Incog., Shore Acres, Frohman's Charley's Aunt co., Alba Haywood, Robin Hood Opera co., E. H. Sothern; Barlow, Dolson and Powers' Minstrels; Frohman's Girl I Left Behind Me, Raulon's Fantasma, Thomas Q. Seabrooke Opera co., Marie Jansen, A Be Is, the Wolf Hopper Opera co., Otis Skinner in The Investor, A Gilt Duck. To his credit let it be said that Manager Powers has refused dates to as many attractions as he has booked owing to their inferiority. W. H. Powers will continue the management during the coming season, ably assisted by J. W. Spooner and Fred. W. Powers.==GRAND (O. Stair, manager): This house will remain under the management of Orrin Stair during the coming season, and the familiar faces of Lon Delamatter and James Hardy will be seen in their accustomed places. The season opened with McCabe's Minstrels 21 for a week; business fair. The following is a list of attractions already booked: Lily Clay's Colossal Gaiety co. 19-26; Prawn Ticket 310; J. C. Lewis in Si Plunkard, Wilbur Opera co. two weeks; Dr. Cupid, John Kernell Summer Spooner co., C. W. Williams' Comedians, The Pay Train, The Derby Winner, Hoss and Hoss, McCarthy's Cat, Lost in New York, The Stowaway, Zo Zo, Side Tracked, The Baggage Check, the Cracker Jack, The Still Alarm, Fields and Hanson in The Drowning Canoe, The Diamond Breaker, Charles L. Davis in Alvin Joslin, The Human Treadmill, Florence Bindley in The Captain's Mate, Ed. Collier in The Cross Roads of Life, Slaves of Gold, Razzle Dazzle.==ITEMS: The authorities have notified our managers that the Sunday law will be strictly enforced during the coming season. This will prohibit any Sunday performances at the theatres.—Carroll Hartman's gigantic auditorium scheme seems to have exploded.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles W. Funster, manager): Sherman and Morrison's A Jay Circus opened 13 to a small audience; pleasing performance. Barlow Brothers Minstrels 25; Rand Sept. 3.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Richards and Pringle's Georgia Minstrels to a fair house 8.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Merchants' Carnival, home talent, 13, 14; crowded houses.

RED WING.—THEATRE (William B. Stoddard, manager): Gray's Comedians in repertoire week ending 12; business fair. That Girl to small business 14; performance failed to please.

DULUTH.—Friends will be at the Temple 13, 14. W. H. Curtis will open at the Lyceum 17, playing Rank of Poem two nights and a matinee.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Richards and Pringle's Minstrels 4; good business. That Girl 25; Fast Mail Sept. 26.

MISSOURI.

COLUMBIA.—HAGEN OPERA HOUSE (R. E. Hagen, manager): Crumbaugh's Refined Minstrels opened to good business 11. Mr. Crumbaugh has been organizing this co. here for the last month and made his first appearance last evening. The house has changed hands and under the management of R. E. Hagen the theatregoing people of Columbia may look for a treat the coming season.

FULTON.—NEW GRAND OPERA HOUSE (T. H. Pollock, manager): The season was opened here 13 by Crumbaugh's Minstrels to a large attendance. A very successful season here is anticipated. His Nibs the Baron 28.

SARCOXIE.—OPERA HOUSE (Miller and May, managers): Marguerite Pau Dramatic co. filled 6 week's engagement 4 to fair business.

NEBRASKA.

BRADLEY.—OPERA HOUSE (A. H. Bittey, manager): Mrs. Potter and Kyrle Bellew 27.

LINCOLN.—THE LANSING (E. A. Church, manager): Eunice Goodrich opened a week's engagement 13 to a crowded house in spite of insufferable hot weather. In fact, the Lansing these evenings is about the coolest place in the city, many hundred pounds of ice being used to cool the air, which is fanned through the vestibules.==THE FUNCH (F. C. Zoerning, manager): This house will open with The Carnival of the Fairies, in which three hundred young ladies of this city will take part.==ITEM: The John Sir. Kirk Faust co., returned to the city last week and will rest until about Sept. 1, when they begin their season again at the Lansing with a stronger co. than last season. Olive Harlan, Mrs. Harry Vandecroft, and Ursic Collins returned to New York, and the remainder of the co. will remain in this city.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. G. Ayers, manager): The season will begin at this house 24 with Richards and Canfield in The Circus Clown.==ITEMS: Scribner and Smith's Circus was largely attended 12.

NEW JERSEY.

RED BANK.—OPERA HOUSE (C. E. Warne, manager): Dr. Cupid Comedy co. played to good-sized audience 20. James J. Corbett in Gentleman Jack 25; good house and fine co.

NEW YORK.

SCHUYLER.—COOK OPERA HOUSE (H. A. Potter, manager): The Temptation of Money was presented 13, 14 to good sized houses. The co. was commendable, and the good parts of Flora Earle, Belle Stoddard, Jessie Stevens, Dan McCarthy, and Arthur Barbery, was liberally applauded.==MUSIC TEMPLE (L. F. McFadden, manager): The house opened 13 to large business, which continued during the week ending 18. At the Auditorium, Ontario Beach, the Empire Opera co. continues to attract fine audiences, appearing 23, 18 in The Grand Duchess. Repertoire 19-25.

SYRACUSE.—ACADEMY OF MUSIC (Fred. H. Taplet, manager): The Wilbur Opera co. opened the season here, week of 13-18, and gave a very good performance to increasing business. Their living pictures proved drawing cards. Zo Zo closed 25; Rice's 1492 Sept. 3.

CORTLAND.—GOSSIP: Clara Alice Jewell, the new contralto of the Presbyterian church, formerly contralto in the First Baptist Church of this city. The Dillon Brothers, who have been spending their Summer vacation at their home in this city, leave 26 for Newark, N. J., to join the Field and Hanson Specialty co., in which they will form an important feature.—The electric street railway now being built in this city will greatly benefit business at the Opera House, as it will land people from all parts of the town at the door of the Opera House, besides increasing our population to draw from to 15,000.—Miss Jewell assisted at the Calvary Church benefit 16. She leaves her home here to begin her operatic career early in September.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): The Star Gazers 23; Alabama 30. Lillian Lewis in Cleopatra is booked. Living Pictures will be one of the features.==ITEM: R. R. Walcare, musical director of the Penn Van Opera House, is directing Walcare and George's Orchestra at Oak Ridge Station, this city.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. P. Sweet, manager): Tony Pastor's co entertained a large an lence delightfully 9. Black Crook opens season Sept. 17; Rice's 1492 4.

COHOES.—CITY THEATRE (Powers and Williams, managers): The A. Y. Pearson's She co. to a large house 12.

SARATOGA SPRINGS.—TOWN HALL (J. W. Putnam and Co., managers): Tony Pastor drew packed houses 13, 14. The Hengler Sisters, Miss Hart, and Musical Dale deserve special mention. French Catholic Church Fair 15; Flora Batson, colored concert singer, 22; Rose Coghlan Sept. 1; Country Squire 3.==PUTNAM MUSIC HALL (J. R. Smith and Co., managers): The Mora-Williams co. began rehearsals here 23 and open their regular season 30 for two weeks.==CONGRESS SPRINGS PARK: Sig. Serretta Jones, "Black Patti," sang to an audience of over two thousand persons 22.==ITEMS: Jerome Hopkins arrived 21 and will conduct a children's musical festival 27.—Mrs. Harriet M. Miller, the elocutionist, from Providence, R. I., is again spending her vacation in town.—Arthur Hochman, the boy pianist, gave a musical recital in the Clarendon Hotel 10.

LYONS.—MEMORIAL HALL (John Mills, manager): Archie Boyd, in The Country Squire, opens the season at this house Sept. 5. Manager Mills has booked for the season such attractions as Marie Wainwright, Richard Golden in Old Jed Prouty, Spider and Fly co., Lew Dockstader, DeWolf Hopper in Wang, and many other good attractions.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Gail, manager): The season opens with Lew Dockstader's Minstrels 25.

WARSAW.—LAING OPERA HOUSE (S. H. and S. E. Salisbury, managers): Gorton's Minstrels 9; fair business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN OPERA HOUSE: Corse Payton in repertoire gave seven performances week ending 11 to well-filled houses. Edwin Milton Royle's comedy drama, Friends, 16.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Al. G. Field's Minstrels 10, 11; fine business. William Hoey in The Flams to good business 13-15. A Trip to Chinatown 17, 18; Ward and Vokes 19-22.==ITEMS: The first night of Al. G. Field's Minstrels was a great success, and double encores were frequent. The scenic effects and costuming were superb. Aladdin for an afterpiece was a novelty.—Bill Hoey and John Rice in The Flams were greeted by an enthusiastic audience, the initial performance stamped it as a farce-comedy up-to-date, double and triple encores were frequent. The dance of Mr. Rice and Carrie Merrihee was a feature of the performance.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Dockstader's Minstrels to a fine house 13. They gave an excellent performance. Arthur C. Sidman in A Summer Shower the rest of the week to fair houses.

LIMA.—PATRIOT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Lew Dockstader's Minstrels appeared to a large audience 12. The performance throughout was excellent. The following is a portion of the home bookings for the coming season: Superba, The Derby Winner, Richard Mansfield, Rose Coghlan Sept. 1; Country Squire 3, T. Q. Seabrooke, Sowing the Wind, Al. G. Field's Minstrels, The Power of the Press, On the Bowery, The Kid, The Captain's Mate, A Back Number, Donnelly and Girard, A Texas Steer, Robert Downing, Hoss and Hoss, The Crossroads of Life, Boyd No. 2, and The Danites.

CANTON.—THE GRAND (L. B. Cool, manager): The Heidelberg Concert co. appeared 13, and pleased a small audience. Miss Bell and Miss Lefler of the co. are old residents of this city. The formal opening of the season occurs 27, Yale's Newest Devil's Auction is the attraction. Manager Cool has had the house thoroughly renovated, and it is now in excellent condition. Some of the best attractions on the road have been booked, and the number is limited to two per week. Tom Wallenbaugh will be treasurer.

TIFFIN.—BOOLE'S OPERA HOUSE (E. S. Hubbard, manager): Manager Hubbard opens the season of the Opera House 20 with Gustave Frohman's Charity Ball. The indications point to a large house. A fine line of attractions is booked for the season.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Lew Dockstader's Minstrels to good entertainment to big business, although the weather was very hot. Wards and Vokes open in their new show, A Run on the Bank 27. They are rehearsing daily, and anticipate making a big hit.==WALTHALL OPERA HOUSE (Samuel Waltham, manager): Jules Waters 20.

SHELBY.—GRAND OPERA HOUSE (A. D. Fulton, manager): Charity Ball 4; Sig. Sharry's Mastodon of Gilbert Opera co. 10; Vreeland's Minstrels 21; Gilt Edge Comedy co., Fair week, 24.==ITEMS: A. D. Fulton has signed a contract leasing the Bowling Green Opera House from J. E. Hanby and others for the season of '94-95. Mr. Fulton was formerly a partner in the firm of Fulton and Rudolph, managers of the same house during the season of '92-93, but will conduct the house himself the coming season.

SANDUSKY.—SCHULTZ'S OPERA HOUSE (E. D. Schultz, manager): Manager Schultz has had the entire house refrescoed, newly carpeted and upholstered in beautiful and artistic designs. New scenery has been added and the lighting improved. Zanesville now boasts the handsomest opera house in the State. Lew Dockstader's Minstrels opened the season here 6 to a large audience. No other attraction until the first week in September.==ITEMS: Prof. Herbert Dillon left 9 for Indianapolis, Ind. Prof. Dillon is musical director of the Keene and Mack co., They open there as in Pompeii's Ball.—Prof. Charles J. Gebert, musical director of The Danites, left for New York to begin rehearsals.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): The season at the Grand will open 27 with E. Darby's Co. The season at the Grand Opera House is almost booked solid with the leading attractions, among which are The Derby Winner, In Old Kentucky, Friends, The Danites, Prodigal Father, Faust, Texas Steer, Spider and Fly, Power of the Press, Fatal Ring, Pluto of New York, Roland Reed, The Danites, Trip to Chinatown, Cross Roads of Life, Hoyt Comedy,

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Danger Signal, Side Tracked, The World and a host of others. Manager Cool of the Grand at Canton, O., has full charge of the bookings for this city. Manager Atchison is spending a few weeks at Sandy Lake, O.

HAMILTON.—GLOBE OPERA HOUSE (Thomas Connor and Henry Vort, managers): Lew Dockstader's Minstrels opened the season 10 to a big house.——ITEM: A new feature for this season will be the famous orchestra under the leadership of Prof. P. C. Meyer.

PENNSYLVANIA.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oaler, manager): This theatre will open with Temptation of Money co. 28, followed 31 by Hettie Bernard Chase.——ITEMS: R. E. Rogers, of The Old Homestead co., is visiting in this city at present. Mabel Clark is also spending part of the Summer here.

MCKEESPORT.—ALTHOUSE'S THEATRE (William T. Fennessy's new play, Slaves of Gold, was produced 11 to a large and appreciative audience. The scenes were exceptionally fine and the play was brilliant and interesting. Several of the incidents were sensational in the extreme. Elmer Grandin and Eva Mountford in the leading roles are supported by a strong co.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): The season is nearing and Manager Walters is active in arranging his local affairs therefor. The house has been thoroughly renovated and looks fresh and bright. There have been several changes in the managerial staff, but dear old Treasurer Morgan will remain and run the box-office as heretofore. Boss and Hoss has been secured for the opening 23, to be followed by A Breezy Time. Daisy Levering, who has been summering with her mother here, left for New York 21. Lillian and Nina Dall, late of The Wicked City co., are in town.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The improvements at the Academy of Music are nearing completion, and when finished will be modern, beautiful and convenient. The entrance and auditorium have been frescoed and ornamented with stereo-relief work of new designs. The carpets are new, three sets of furniture, dressing rooms entirely returnished and a great many stage properties provided. The theatre will be a magnificent rival to the remodeled theatres of the Pennsylvania circuit. The bookings are exceptionally good, many that appeared in former seasons having been declined. The opening will occur 27 when George Thatcher will appear in In Gotham followed by The Fencing Master.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mosier and Myers, managers): It seems like a transformation by the magician's wand when inspecting the Eleventh Avenue Opera House. It is an agreeable surprise to see what good taste and money can produce. The auditorium is beautifully frescoed in cream and gold with stereo-relief work shaded in silver. The aisles are covered with velvet carpet. The proscenium boxes are tastily draped and luxuriously furnished. Back of the curtain everything is new, sixteen sets of scenery, three sets of furniture, a room with over one hundred "properties," carpets, baize, etc. The two dressing-rooms are now clean, comfortable, and convenient. The theatre will be conducted on the "Bisbee system." The brilliant opening will occur 31 by the Whitney Opera co. in The Fencing Master, and it will be made a red letter day in Altoona's theatrical history.

RHODE ISLAND.

WESTERLY.—SILVER'S OPERA HOUSE (C. B. Silver, manager): The regular season at this house will open 25 with My Aunt Sally co. Manager Silver has a fine list of attractions booked for the coming season.——ITEMS: Will C. Vasser, musician, has closed an engagement at Atlantic City, N. J., and returned to his home in this city.——L. P. Dixon, agent of My Aunt Sally co., was in town 13 booming his attraction.

TENNESSEE.

GREENVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Field's Minstrels will be the opening attraction 24. The house has been thoroughly renovated, and everything looks encouraging for a good season. The bookings have been unusually good. Manager Staub has returned from his Summer outing in the mountains. Charles Aebli, who has been business manager for The Four Seasons co., has again accepted the position as treasurer.

TEXAS.

AUSTIN.—HYDE PARK THEATRE (Tom Tolman, manager): The Sorosado's Japanese Jugglers gave their second week's performances to the largest houses of the season 7-16. Their performances were excellent. Mendelssohn Opera co. 13-18.

FORT WORTH.—GOSSIP: Greenwall's Opera House has been in the hands of the painters and decorators for the past four weeks, and will be in their possession until near the opening night, which occurs Sept. 26, with Nellie McHenry as the initial attraction. The auditorium has been entirely overhauled, the ceiling and side walls have been finished in a beautiful terra cotta color, fresco and paper to match. A fine water scene has been painted over the top of the curtain, which represents the new cruiser *Texas* and several smaller craft moving around near a cliff. The seats have all been taken out and upholstered and painted, the ceilings under the galleries have been refinished in bright colors. The dressing rooms have been all fixed up properly, and the lobby looks bright and cheerful. The whole of this work has been done under the personal supervision of Manager Phil Greenwall, who looks after every detail. The work has all been done by home workmen, and reflects credit on their ability to do any kind of work. The list of attractions this season will be the best we ever had here, and from present indications it will be a prosperous season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE Coming: Blind Tom Concerts; Potter-Bellew co.——LAGOON THEATRE (T. P. O'Malley, manager): Sam Lucas has been by the stock co. to fair business.——CALDER'S PARK (George W. Williams, manager): Elmore gave an expose of the magnetic feats of Annie May Abbott, to an audience of several thousand people, Aug. 12, the aerial gondola week of 13.——ITEMS: The large building known as the Continental Market is to be converted into a mammoth concert hall and dancing pavilion. This will fill a long-felt want in this city for a class of amusements for which the Salt Lake Theatre or the large Tabernacle were inappropriate. George W. Williams will be its manager.

VERMONT.

BENNINGTON.—OPERA HOUSE (F. R. Tiffany, manager): The season opens 24 with Archie Boyd in The Country Squire. The Opera House is new, and all in first-class condition. Seating capacity, 1,200.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): James J. Corbett 23.——ITEMS: Colonel Robert Ingersoll lectured at the Spiritualist Camp grounds 12-13 to large crowds.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Due: Champion James J. Corbett 29.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. M. Beal, manager): The Al. G. Field Minstrels will open this house for the season 20, and your correspondent predicts that the house will be crowded. Manager is glad Field's Minstrels come here. During the Summer Manager Neal has had some excellent improvements made to the Academy which will be appreciated by the public. These improvements and the thorough cleaning and renovation which the house is now undergoing will add greatly to the comfort and attractiveness. The bookings for the ensuing season have been far better, as to the high class of attractions, than ever before in the history of the house, and the prospect for a prosperous season, for both the house and the companies to play here, is decidedly promising.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The season here opened very brilliantly with Al. G. Field's Minstrels. The house was packed from pit to dome with a large and enthusiastic audience. The co. is one of the very best minstrel cos. on the road. The Academy of Music has been given a fresh coat of paint and put in first-class order. The attractions secured by the management for the coming season are far better than we have ever had, and our theatregoers are under many obligations to Mr. Duesberry for the many treats in store for them. It is very gratifying to learn from him that last season, pecuniarily, was better than the Academy has ever had.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Vale's Devil's Auction 21.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Augustin Neuville 21-25; Rice and Barton 30-1.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Professor Flint's entertainment drew good houses week ending 11. Damon and Pythias 17; "Punch" Robertson's co. Sept. 4.——ITEM: Owing to his friendship for Mr. Landon, Prof. Flint kindly gave up the night of 17 to the K. of P.'s for their performance. Prof. Flint and his manager, Mr. Meachem, will receive the three ranks 14, in John Lindon Lodge, No. 109, Knights of Pythias, under a special dispensation, after their entertainment.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Richards and Pringle's Minstrels 15; Turkish Bath Sept. 6.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Frohman's Jane co. 10; good business and well-pleased house.

APPLETON.—OPERA HOUSE (E. Erb, manager): The Tornado 10; good business. Wizard of the North 16-18.

WAUKESHA.—SILURIAN CASINO (Lee S. Ovitt, manager): Frohman's Jane co. 14; good business. A Turkish Bath 20. Andy Aman in A Clean Sweep 21.——ITEM: The Silurian Stock co. will end its engagement at the Casino week of 20, and Julia Marlowe co. will begin rehearsing shortly after for the opening here.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Gustave Frohman's co. presented The Charity Ball 7 to good business, notwithstanding the warm weather.

CANADA.

VICTORIA.—THEATRE (Robert Jamieson, manager): Mrs. Brown-Potter and Kyrle Bellew appeared in The Ironmaster July 31; In Society 1; Camille 2, to moderate houses.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The house opened the season 13 under the management of Mr. Small, with the Dr. Cupid Comedy co. to a very large audience. She 20-25.——HARLOW'S POINT (T. C. Connor, amusement director): Sons, St. Elmo and E. J. Holland are attracting very large crowds to this favorite spot.——PAVILION (J. H. Morris, manager): The Pirates of Penzance 13-18 to fairly good business.——ITEM: Owing to a disagreement between Manager Morris and the leading comedian, Mr. Carroll, of the Royal Opera co., the rest of the performances at the Pavilion will be discontinued. Mr. Morris intends organizing the co. again and playing the season out.—Your correspondent was misinformed in reference to the management of the Academy of Music. Mr. Stunz, of St. Catharines, will have full control of this theatre, and it is safe to predict that the Academy, under the new management, will be benefited pecuniarily.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are entitled that date department whose co. Postage must be enclosed or no reply or future date given.

DELIGHTFUL COMEDY-DRAMA.

A TURKISH BATH (E. H. Macoy, mgr.): Rockford, Ill., Aug. 27; Kenosha, Wis., 28, Waukesha 29, Ripon 31, Fond du Lac Sept. 1, Oshkosh 3, Appleton 4, Rhinelander 7.

A COUNTRY SQUIRE (Peter F. Dailey): Boston, Mass., Sept. 3-15.

ACTORS' HOLIDAY: Louisville, Ky., Aug. 27-Sept. 2, Nashville, Tenn., 3-8.

ARTHUR C. SIDDAS (A Summer Shower; E. J. Dellinger, mgr.): Buffalo, N. Y., Aug. 20-25, Detroit, Mich., 27-Sept. 1, Toronto, Ont., 3-8.

ALABAMA (Clement Bainbridge, prop.): Corning, N. Y., Aug. 24, Elmira 25, Bath 27, Honeoye Falls 28, Rochester 29, Pittsburg, Pa., 30-Sept. 1.

A BLACK SHEEP (Charles H. Hoyt, mgr.): Norfolk, Va., Sept. 24-25.

A JAY CIRCUS: Cleveland, O., Aug. 27-Sept. 2.

ANN RIAIS (Augustin Daly, mgr.): Boston, Mass., Sept. 24.

A CRACKER JACK: Detroit, Mich., Sept. 6.

A GAIETY GIRL (Augustin Daly, mgr.): New York city Sept. 17—indefinite.

A BRAVE TIME: Long Branch, N. J., Aug. 21, 22, Asbury Park 24, Freehold 25.

BESSIE BONEHILL (Playmates; Paul C. Blume, mgr.): Philadelphia, Pa., Aug. 18-25, Knoxville, Tenn., 27, Atlanta, Ga., 28, 29, Birmingham, Ala., 30, Montgomery 31, Mobile Sept. 1, New Orleans, La., 2-8.

CLARKE AND PARKINSON: Marceline, Mo., Aug. 20-25.

COUNTRY SQUIRE: Troy, N. Y., Aug. 24, 25.

CROSS ROADS OF LIFE: New York city Aug. 27-Sept. 1.

CRITERION STOCK (Joseph Brooks, mgr.): Chicago, Ill., July 2-Sept. 15.

C. H. RUSSELL COMEDY: West Creek, N. J., Aug. 6-Sept. 6.

CHARLES FROHMAN'S STOCK: San Francisco, Cal., Aug. 6-Sept. 1.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city, Aug. 27-Sept. 8.

COON HOLLOW: New Haven, Conn., Aug. 23-25, New York city 27-Sept. 8.

CORSE PAYTON (David J. Ramage, mgr.): Duluth, Minn., Aug. 19-25, Stillwater 27-Sept. 1, Rochester 3-8.

CHAUNCEY OLCOTT: Boston, Mass., Sept. 3-15.

COUNTY FAIR: Newark, N. J., Sept. 17-22.

COURTNEY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): New York city Oct. 29.

CORSE LAMONT (Leslie Davis, mgr.): Springfield, Ill., Aug. 20, Jacksonville 22-25.

DENMAN THOMPSON: Boston, Mass., Sept. 3-Oct. 20.

DEVIL'S AUCTION: Steubenville, O., Aug. 21.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Cincinnati, O., Sept. 2-8.

DALY'S STOCK (Augustin Daly, mgr.): New York city Aug. 4-Sept. 15.

DR. CUPID: New York city Aug. 20-25.

DERBY MASCOT (C. J. Roberts, mgr.): New York city Aug. 20-25, Boston, Mass., 27-Sept. 1.

5 BELLS: New London, Conn., Aug. 21, Providence, R. I., 22-25, Boston, Mass., 27-Sept. 1, Lynn 3, Lowell 4, 5, Haverhill 6, Lawrence 7, 8.

ELDON'S COMEDIANS: Seabrook, Ill., Aug. 21-25.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 27—indefinite.

FLAG OF TRUCE (Walter Sanford's): New York city Sept. 3-8.

FANNY RICE: New York city, Aug. 21-Sept. 22.

4 IN 44: St. Louis, Mo., Aug. 26-Sept. 1, Nashville, Tenn., 3-5, Memphis 6-8.

FRIENDSHIP (Royle and Henderson, props., Arthur C. Aiston, mgr.): Helena, Mont., Aug. 21, Anaconda 22, Butte 23-25, Spokane, Wash., 27, Tacoma 28, Victoria, B. C., 29, 30, Vancouver 31, Nanaimo, Wash., Sept. 1, Seattle 3, 4, Olympia 5, Portland, Ore., 6-8.

FAST MAIL (Northern): Martin Golden, mgr.): Iowa City, Ia., Aug. 21, Cedar Rapids 22, Marshalltown 23, Boone 24, Perry 25, Algona 27, Humboldt 28, Cherokee 29, Sioux Falls 30, Sioux City 31, Council Bluffs Sept. 1, Omaha, Neb., 2-5, Fremont 6, Lincoln 7, 8.

FAST MAIL (Southern): John B. Hogan, mgr.): Rochelle, Ill., Aug. 21, Dixon 22, Sterling 23, Savannah 25, Maquoketa, Ia., 27, Anamosa 28, Monticello 29, Waterloo 30, Vinton 31, Webster City Sept. 1, Des Moines 2-5, Eldora 6, Iowa Falls 7, Mason City 8.

FREDERIC HARRIOT: Hampton, Ia., Aug. 20-25, Tipton 27-Sept. 1.

GLORIANA (Hasbrouck and Linsmore, mgrs.): Watertown, N. Y., Sept. 5, Fulton 6, Auburn 7, Cortland 8.

HANRIGAN STOCK (W. W. Hanley, mgr.): Salt Lake City, U., Aug. 27-Sept. 8, Chicago, Ill., 10-indefinite.

HAMILTON IDEAL THEATRE: West Lebanon, Ind., Aug. 20-25.

HARRIETTE WEBBS (Jas. H. Aliger, mgr.): Baltimore, Md., Sept. 9-15.

HOT TAMALES (J. A. Reed, mgr.): Pittsburg, Pa., Aug. 20-25.

HARRY MALCOLM: Belton, Mo., Aug. 20-25.

IDA VAN CORTLAND: Sioux Falls, S. D., Aug. 20-25.

IN THE NAME OF THE CZAR (E. W. Connelly, mgr.): Boston, Mass., Aug. 20-25, Philadelphia, Pa., 27-Sept. 1, Brooklyn, N. Y., 3-8.

JOHN DREW (Charles Frohman, mgr.): Ogden, Utah, Aug. 22, Salt Lake City 23, 24, Brooklyn, N. Y., Sept. 3-8.

JAMES YOUNG (Francis Davis, mgr.): Atlantic City, N. J., Sept. 20-22.

JULIA MARLOWE (Fred Stinson, mgr.): Port Huron, Mich., Sept. 1, Columbus, O., 3-5, Dayton 6, 7.

J. K. EMMET: New York city Sept. 17-22.

JOSEPH JEFFERSON: Chicago, Ill., Oct. 15-27.

JANE (Gustave Frohman, mgr.; Southern): Boston, Mass., Aug. 27-Sept. 1.

JANE (Gustave Frohman, mgr.; Northern): Metropolis, Ill., Aug. 21, St. Louis, Mo., Sept. 2-9.

JANE (Gustave Frohman, mgr.; Eastern): Montreal, P. Q., Aug. 20-26.

JANE (Gustave Frohman, mgr.; Western): Enid, Ill., Aug. 22, Syracuse 23, Rockford 24, Madison 25.

JOE OTT (Star Gazer; C. E. White, mgr.): Woonsocket, R. I., Aug. 21, Elmira, N. Y., 25, Richmond, Va., 27, Norfolk 28, Lynchburg 29, Charlotte, N. C., 31, Charleston, S. C., 31, Savannah, Ga., Sept. 1, Macon 2, Columbus 4, Montgomery, Ala., 5, Selma 6, Mobile 7, Pensacola, Fla., 8.

KATIE EMMETT: Chicago, Ill., Sept. 17-29.

KENTUCKY GIRL: Mt. Clemens, Mich., Aug. 24.

KEMPTON COMEDY (L. A. Kempton, mgr.): Rantoul, Ill., Aug. 20-25.

LIBERTY BELL: Cincinnati, O., Aug. 19-25.

LIFE GUARD: New York city Aug. 20-25.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Patten, Me., Aug. 23-25.

LOST IN NEW YORK: Haverhill, Mass., Aug. 21, Lynn 22, New Bedford 23, Brockton 24, Fall River 25, Lawrence 27, Waterbury, Conn., 28, 29, New Haven 30-Sept. 1, Albany, N. Y., 3-5, Syracuse 6-8.

LENORA LANE (C. C. Snowalter, mgr.): Park City, Utah—indefinite.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Los Angeles, Cal., Aug. 24-26.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Chicago, Ill., Aug. 12-Sept. 9.

L. B. CURTIS: St. Paul, Minn., Aug. 20-25.

MEN AND WOMEN (Gustave Frohman, mgr.): New York city Aug. 27-Sept. 1.

MONARCH DRAMATIC: Celina, O., Aug. 20-25.

MAHOLL'S SELECT PLAYERS: Pt. Pleasant, W. Va., Aug. 20-25.

MAUD ATKINSON: Emporia, Kans., Aug. 20-25.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Montreal, P. Q., Sept. 2-8.

MILTON NOBLES: New York city, Aug. 27-Sept. 1.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Chicago, Ill., Sept. 17—indefinite.

MISS AND AUG. NEUVILLE: Grafton, W. Va., Aug. 22, Wheeling 23-25, Steubenville, O., 27, 28, Christiansville 29, New Connerstown 30, Coshocton 31, Lancaster Sept. 1.

MRS. POTTER KYRLE BELLEW (Myron B. Rice, mgr.): Denver, Col., Aug. 19-25, Kearney, Neb., 27, Lincoln 28, Sioux City, Ia., 29, Omaha, Neb., 30-Sept. 1, Kansas City, Mo., 2-8.

MOSSWOOD (A. D. Crabtree, prop.; Frank Carlos Griffith, mgr.): Bangor, Me., Oct. 1-6.

MARIA JANSEN: Albany, N. Y., Sept. 3, Erie, Pa., 4, Springfield 5, Louisville, Ky., 6-8.

NELLIE MCHENRY: Richmond, Va., Aug. 23, 25, Lynchburg 27, Roanoke 28, Bristol, Tenn., 29, Knoxville 30, Chattanooga 31, New Orleans, La., Sept. 2-8.

NEW BLOOD: New York city Sept. 17—indefinite.

NAT GOODWIN (George C. Appleton, mgr.): Chicago, Ill., Sept. 9.

ON THE BOWERY (Steve Brodie): Revere, Mass., Aug. 20-25.

OFF THE EARTH (Sherman Brown, mgr.): Milwaukee, Wis., Sept. 10-15.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Baltimore, Md., Sept. 10-15.

ORPHANS OF NEW YORK (N. S. Wood): Newark, N. J., Sept. 10-15.

OUR GOBLINS (T. L. Hunt, mgr.): Ottumwa, Ia., Aug. 20-23, Oskaloosa 27-Sept. 1, Albia 3-5, Creston 6-8.

OLD JED PROUTY: Bar Harbor, Me., Aug. 23, Waterville 24, Pittsfield 25, Belfast 26, Rockport 27, Rockland 28, Thomaston 29, Bath 30, Boothbay Harbor 31, Portland 1-Sept. 2.

POWER OF GOLD (Walter Sanford's): Montreal, P. Q., Aug. 20-25, Toronto, Ont., 27-Sept. 1.

PRODIGAL DAUGHTER (Walter Sanford's): Pittsburg, Pa., Sept. 3-8.

PAUL KAUVAR: New York city Aug. 25-Sept. 1.

POLICE INSPECTOR: Chicago, Ill., Aug. 12-25.

PEWS TO LET: (J. M. Ward, mgr.): New York city Oct. 1-6.

PRODIGAL FATHER: New York city Aug. 27-Sept. 1, Newark, N. J., 3-8.

PALMER COX'S BROWNIES: Philadelphia, Pa., Oct. 15-27.

ROBERT DOWNING (W. D. Loudoun, mgr.): Washington, D. C., Aug. 27-Sept. 1, Philadelphia, Pa., 3-8.

ROLAND REED: Des Moines, Ia., Sept. 3-8.

ROSEDALE (Joseph Haworth): Brooklyn, N. Y., Sept. 3-8.

ROBERT GAYLOR (W. A. Brady, mgr.): Richmond, Va., Aug. 21.

SHEPARD NO. 2: Philadelphia, Pa., Aug. 18-25.

SHE (A. V. Pearson, mgr.): Toronto, Ont., Aug. 27-29, Detroit, Mich., 27-Sept. 1, Rochester, N. Y., 3-5.

SOL PLUNKARD (Merle Norton, bus. mgr.): Muskegon, Mich., Aug. 23, Greenville 24, Ionia 25, Grand Rapids 26-Sept. 1.

SHANGHAI'S LYCEUM: Lewiston, Me., Aug. 20-25.

SOL SMITH RUSSELL: Toronto, Ont., Sept. 3-15.

STEWART'S COMIC PLAYERS: Los Angeles, Cal., Aug. 13-25.

SLAVES OF GOLD: Brooklyn, N. Y., Aug. 20-29, Brooklyn, E. D., 27-Sept. 1, Harlem, N. Y., 3-8.

SIDE TRACKED (Jule Walters): Xenia, O., Aug. 20, Springfield 22, Troy 23, Sidney 24, Wapakoneta 25, Kenton 27, Findlay 28, Tiffin 29, Chicago 30, Bucyrus 31, Ashland Sept. 1.

SHENANDOAH (Chas. Frohman, mgr.): New York city Aug. 29—indefinite.

THE MASKED BALL (Gustave Frohman, mgr.): Yonkers, N. Y., Oct. 8.

TEMPTATION OF MONEY (Hoyer and Hardy, mgrs.): Philadelphia, Pa., Aug. 20-25.

THE KID (Hayes and Co., mgrs.): Perkasie, N. Y., Sept. 26.

THE TOKAHINATOWN (Chas. Hoyt, mgr.): Perkasie, N. Y., Sept. 3, Middletown 4, Yonkers 5, Fishkill 6, Kingston 7, Schenectady 8.

TEMPERANCE TOWN (Chas. Hoyt, mgr.): New Haven, Conn., Sept. 3, Meriden 4, Hartford 5, 6, Springfield, Mass., 7, 8.

TWO SISTERS (Denman Thompson's): Greenville, Me., Aug. 27, Guilford 28, Foxcroft 29, Oldtown 30, Ellsworth 31, Bangor Sept. 1, Augusta 3, Gardiner 4, Rockland 5, Brunswick 6, Portland 7, 8.

THE COLONEL AND I (Charles Rhine, mgr.): Naugatuck, Conn., Aug. 28, Torrington 29, Great Barrington, Mass., 30, Thomaston, Conn., 31, Bristol Sept. 1, Winsted 3, Philmont, N. Y., 4, Hudson 5, Dalton, Mass., 6, Chicopee Falls 7, North Adams 8.

THE NEW BOY (Charles Frohman, mgr.): New York city Sept. 17—indefinite.

THE CIRCUS CLOWN: Newport, R. I., Aug. 22.

TONY PASTELL: Chicago, Ill., Aug. 19-25.

THE PRIMA DONNA (Inez Mecusker): C. D. Van Osten, mgr.): Saratoga, N. Y., Aug. 21, Ballston Spa 22, Schenectady 23, Oneonta 24, Binghamton 25, Auburn 27, Syracuse 28-Sept. 1, Cortland 3, Bath 4, Hornellsville 5, Olean 6, Bradford, Pa., 7, Gowanda, N. Y., 8.

THE OLD SOLDIER (Phil W. Peters): Richmond, Ind., Aug. 21-25, Indianapolis 27-Sept. 1.

TIM MURPHY (S. P. King, mgr.): Holyoke, Mass., Sept. 3, Springfield 4, Worcester 5, Providence, R. I., 6-8.

THE TORNADO (Northern; Jay Sims, mgr.): Chicago, Ill., Aug. 19-Sept. 1, Freeport 3, Dixon 4, Sterling 5, Davenport 6, Muscatine 7, Anamosa 8.

THE TORNADO (Southern; J. J. Lodge, mgr.): Rockford, Ill., Aug. 21, Peru 22, Mt. Sterling 23, Hannibal, Mo., 24, Quincy, Ill., 25, Keokuk, Ia., 27, Carthage 28, Fort Madison 29, Mt. Pleasant 30, Fairfield 31, Washington Sept. 1, Ottumwa 3, Oskaloosa 4, Knoxville 5, Des Moines 6-8.

THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Asbury Park, N. J., Aug. 27, Easton, Pa., 29, Allentown Sept. 3.

THE PRINGLES: Harrisburg, Ia., Aug. 20-25.

THE PASSING SHOW (Canary and Lederer, mgrs.): New York city May 12-Aug. 25, Brooklyn, N. Y., 27 Sept. 2.

THAT GIRL (McCutcheon and Truax): Boone, Ia., Aug. 21, 22, Sac City 24, Ida Grove 25, Odebolt 27, Lake City 28, Jefferson 29, 30, Adel 31.

THE CHARITY BALL (Gustave Frohman, mgr.): Toledo, O., Aug. 20-25.

THE DERBY WINNER: St. Louis, Mo., Aug. 26-31, Milwaukee, Wis., Sept. 2-8.

UNCLE TOM'S CABIN (Davies'): Cleveland, O., Aug. 20-25.

UNCLE TOM'S CABIN (Shea's): Brownsdale, Minn., Aug. 21.

UNCLE TOM'S CABIN (Stetson's): Red Bank, N. J., Aug. 23, Keyport 24, Long Branch 25, New Brunswick 27.

WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Milwaukee, Wis., Aug. 19-25.

WHITE SQUADRON: Washington, D. C., Aug. 20-25.

WILLIAM SHAY (Flams, W. D. Mann, mgr.): Chicago, Ill., Aug. 19-Sept. 2.

WAGGE JAMES: Troy, N. Y., Sept. 17.

W. H. CRANE: New York city Sept. 24-Dec. 1.

WALTER SANFORD'S STOCK: New York city and Brooklyn, all Aug.—month to fill.

YOUNG AMERICA: Boston, Mass., Aug. 20-Sept. 15.

OPERA AND EXTRAVAGANZA.

ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., June 6—indefinite.

CAMILLE D'ARVILLE OPERA: Boston, Mass., June 18—indefinite.

DELLA FOX OPERA (Nat Roth, mgr.): New York city Aug. 20—indefinite.

DE WOLF HOPPER OPERA: New York city Sept. 3—indefinite.

DAVY JONES: Boston, Mass., July 2-Sept. 2.

FANTASMA: Brooklyn, N. Y., Aug. 25-Sept. 2.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept. 10—indefinite.

1492 (E. E. Rice, manager): New York city Aug. 25—indefinite.

IRVIS' BAND (Poe and Laine, mgrs.): Baltimore, Md., Aug. 20-25.

MURRAY-LANE OPERA: Cleveland, O., indefinite.

NASHVILLE STUDENTS: Corydon, Ia., Aug. 22, Allerton 23, Weldon 24, Clearfield 25.

PRINCE PRO TEM: Boston, Mass., Sept. 17—indefinite.

ROBINSON OPERA (French and Holmes, mgrs.): Lancaster, Pa., Aug. 6-Sept. 3.

RICE'S SURPRISE PARTY (1492): Yonkers, N. Y., Aug. 30, Peekskill 31, Fishkill Sept. 1, Newburyport 3, Poughkeepsie 4, Troy 5, Albany 7, 8.

SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., July 1—indefinite.

WILBUR OPERA: Albany, N. Y., Aug. 20-25, Cleveland, O., 27 Sept. 1.

MINSTRELS AND VARIETY.

AL. G. FIELD'S MINSTRELS: Lynchburg, Va., Aug. 21, Roanoke 22, Bristol 23.

ALBINI'S: Washington, D. C., Aug. 20-25.

AL. REEZ: Franklin, Vt., Aug. 22, Swanton 23.

BARLOW, DOBSON AND POWERS' MINSTRELS: Cincinnati, O., Aug. 20-25.

CRUMBAUGH'S MINSTRELS: Olathe, Kans., Aug. 21, Paola 22, Harrisonville, Mo., 23, Butler 24, Nevada 25.

CITY CLUB: New York city Aug. 20-25.

C. W. WILLIAMS: Harlem, N. Y., Aug. 27-Sept. 8.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Chicago, Ill., Aug. 20-Sept. 1.

CUSHMAN'S NOVELTIES: New York city Aug. 20-Sept. 1.

GORDON'S MINSTRELS (Charles H. Larkin, mgr.): Richfield Springs, N. Y., Aug. 23, Watertown 30.

LAW DOCKSTADER'S MINSTRELS: Buffalo, N. Y., Aug. 20, 25.

LONDON THEATRE SPECIALTY: Philadelphia, Pa., Aug. 20-25.

LONDON BELLES: Boston, Mass., Aug. 20-25.

LILLY CLAY: Grand Rapids, Mich., Aug. 20-25, Milwaukee, Wis., 27-Sept. 1, Cleveland, O., 3-8.

MORRIS ENTERTAINERS: Philadelphia, Pa., Aug. 20-25.

REEVES AND PALMER: Cincinnati, O., Aug. 20-25.

TONY PASTOR: Boston, Mass., Aug. 20-25.

WATSON SISTERS: Springfield, Mass., Aug. 21-25.

CIRCUSES.

BARNUM AND BAILEY: Milwaukee, Wis., Aug. 20-24, Duluth, Minn., 25.

COLE AND LOCKWOOD: Central Square, N. Y., Aug. 22, Fulton 23, Phoenix 24, Baldwinsville 25.

HUNTING'S: Cambridge, Mass., Aug. 21, Salem 22.

J. H. LA PEARL: Muncie, Ind., Aug. 21, Portland 22, Winchester 23, Union City, O., 24, Greenville 25.

LEON WASHBURN'S: Lewiston, Pa., Aug. 21, Huntingdon 22.

RINGLING BROTHERS: Potsdam, N. Y., Aug. 21, Gouverneur 22, Lowville 23, Watertown 24, Oswego 25.

SAULTELLE'S: Rouse's Point, N. Y., Aug. 22, Westchaey 23, Plattsburg 24, Peru 25.

THE ADAM FOREPAUGH: Plymouth, N. H., Aug. 21, Laconia 22, Manchester 23.

WELSH BROTHERS': Mifflin, Pa., Aug. 22, Newport 23, Duncannon 24, Marysville 25.

WALTER L. MAIN: Sag Harbor, N. Y., Aug. 22, Patchogue 23, Islip 24, Jamaica 25.

MISCELLANEOUS.

BUFFALO BILL: Brooklyn, N. Y., May 12—indefinite.

BOB ROBINSON: Christiansburg, Va., Aug. 21, 22, Montgomery 23, 24, Shawsville 25, 27.

CHARLES E. HAMILTON: Salt Lake City, Utah, Sept. 2-8.

HAGENBECK'S TRAINED ANIMALS: Manhattan Beach, N. Y., June 16—indefinite.

[CONTINUED ON PAGE 23.]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $150.

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NEW YORK. - - AUGUST 25, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

CASINO—The Passing Show, 8:15 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
NIBLO'S—The Life Guard, 8 P. M.
TONY PASTOR'S—Variety.

BROOKLYN

AMBROSE PARK—Buffalo Bill's Wild West

BETTER TIMES PROMISED.

ECONOMISTS may still controvert and politicians rage over the tariff question, but there is every indication that the business man is preparing to do business.

It would sophisticate truth to say that Congress should be thanked for its tardy action on the long-agitated question. Doctors of the subject disagree as to whether the ultimate effects of the bill passed will be good, bad or indifferent if it should become a law. But it is conceded that even if the bill should be vetoed business would revive, because in either event uncertainty as to the immediate future would be abolished.

It is evident that many branches of trade long stagnant have already felt a quickening impulse. There is more confidence in all business, and in some special lines activity is already shown. Reports to THE MIRROR indicate that the business of companies that were already on the road when the act was passed, have in the short interval since seen a great improvement in patronage.

It is pertinent here to note that great enterprise has been shown generally in theatrical preparation during the period that has seen almost all other business stagnant or hesitant. Managers have been courageous and their theatrical ships are already laden and ready to leave harbor. They deserve success. And unless the present signs are false, the season now entering will prove a good one.

AND now Bordentown, N. J., has a clergyman who rises to condemn the theatre generally, and specifically to pronounce against amateur theatricals. It is enough to say that Bordentown, which seems to be a very moral town as such places average, is not with this reverend gentleman in his strictures; and as for the rest of the world, this is the first time the Rev. T. H. Lemon was ever known to have a local habitation and a name.

IN a little town in Ohio, the other day, an actor and an actress, who had been made his wife twice before, were married for a third time. Here, indeed, is a legitimate opportunity for the daily press. But that is the trouble. It is too legitimate.

IF there be any doubt that the more or less recent accessions to the stage from various walks of sensational activity can act, let the doubter study them in motion on the Rialto.

NON-PROFESSIONAL CRITICS.

THE MIRROR has many readers among those who are not of the stage, yet who are admirers of the theatre. Last week we published from one such in Buffalo a letter in which managers who do such things were criticised for putting poor actors in places where good actors are needed, and the statement was made that this would explain much of the "bad business" of which such managers complain.

This week we give space to another esteemed non professional reader of this city whose memories go back to local days that perhaps may be termed "palmy," and who deplores the degeneracy of the actor's art and somewhat sharply characterizes the work of "underdressed women and overdressed men" in the plays of to-day.

As to our Buffalo reader's contention, we agree with him that it is poor policy for a manager to set before the public a cheap offering of any kind, for such a venture does not pay in the end.

And we agree with the other correspondent that there is much in the theatre of to-day that should be better than there are few actors—and they are decreasing constantly in number—of that versatile ability which the old stock days developed; and that altogether there is too much made-to-order in the theatre of this time.

But the newer system has brought to us some things far better than those that were known of old. We have better theatres, more symmetrical stage pictures, and general dramatic atmospheres far more verisimilar than anything "the palmy days" realized.

And, thanks to those manifestations of genius that neither time nor circumstance can control, we still have great actors.

LIVING PICTURES.

BEFORE she left England for this country, LADY HENRY SOMERSET, who is noted for progressive and reformatory ideas, especially with reference to her own sex, pronounced strongly against some of the "living pictures" she saw in London as degrading to those who figured in them and demoralizing to witnesses; and the other day an actress in this city who has arranged a series of pictures at a New York theatre rushed in to defend such exhibitions.

As persons with well-defined art ideas and careful readers of an expert article in THE MIRROR last week know, and as LADY HENRY SOMERSET and the local actress ought to know, there are living pictures and living pictures.

An artistic production of this kind is an admirable and a commendable thing. An inartistic effort to produce "living pictures," or an aim to use this medium for license with nothing of art to redeem the show, is something to disgust and be condemned.

The artistic and conscientious display ought to succeed in any worthy community. The other kind will necessarily fail to find favor except with a number so few as to make its venturing extremely hazardous.

THE theatrical company that stranded in rural Pennsylvania the other day with a play entitled From Mansion to Poorhouse will probably insist, with more distinguished authority, that there is nothing in a name, and that the house would still have been poor with any other play.

A STRAW from Philadelphia may indicate the direction of the theatrical wind. It is reliably reported that last week's business in that city surpassed all records for the time of year, and the prospects there are that a veritable theatrical boom has started.

FOOTLIGHT FUN.

MUCH IN A NAME.

"Is your daughter fitting herself for the operatic stage?"

"Yes; she will be ready to appear when she finishes the study of the city directory."

"What has that to do with her stage work?"

"Mercy, everything! She's hunting up a name that can't be pronounced."—*Chicago Inter Ocean.*

A NEW EFFECT.

UNREHEARSED EFFECT (*aged and venerable retainer*).—"Here, noble sire, is the legacy of your great ancestor; this chest has not been opened for a couple of generations!"

DON DIEGO.—"Open it." (*When the lid is raised a live cat jumps on to the stage.*)

OLD SERVANT.—"Drat those mischievous chorus lads!"—*Humoristiche Blaetter.*

PERSONAL.

HARRIS.—Sir Augustus Harris, whose portrait is shown above, will return to Europe with Lady Harris on Wednesday's steamer. In personal appearance he may be said to be a large man without being very tall. He appears to be endowed with the true American spirit of "hustling," and the Boston *Herald* remarked that the way he did up Boston last Thursday was worthy of G. Washington Phipps. On Friday he left for Chicago, going there, it is said, for the special purpose of inspecting the Auditorium. Before leaving Boston, the authors and manager of gigantic melodramas and managers of opera intimated that the American theatrical world would probably become better acquainted with him in the next few years. According to an authenticated rumor, Sir Augustus is said to be engaged at present on a 400-character play, the scenes of which are divided between England and India.

CAYVAN.—Georgia Cayvan was the guest of honor at a supper given at the Richelieu Hotel, Chicago, last week Monday evening by Roland P. Marks.

CONREID.—Manager Conreid, of the Irving Place Theatre, and family are summering at the Rutherford Arms, Seabright, N. J.

POPE.—Charles R. Pope is in town for several weeks. Mr. Pope is again domiciled in St. Louis where he will this season conduct a course of high-class entertainments at the great Music Hall. It will not be strange, some day, to see Mr. Pope at the head of a new and first-class theatre in St. Louis, in which city he has for years been prominently and honorably identified with management.

FORREST.—Arthur Forrest, who has been spending his holiday in England and on the continent, is expected to return in a few days.

BARRON.—Elwyn A. Barron, dramatic editor of the Chicago *Inter Ocean*, was in town last week. It is said that Mr. Barron has written a new play for Mlle. Rhea, and that his visit to this city related to this work.

MALONE.—John Malone, well known for his Shakespearean tendencies, is the reader of a Shakespeare Society formed in Newport this season for weekly meetings.

HENDERSON.—David Henderson, the well-known Chicago manager, was in town for a few hours on Saturday. He left again for Chicago on Saturday night.

MURRAY.—Frank Murray, of David Henderson's staff, will leave for Chicago this week.

ROWAN.—Lansing Rowan, whose acting created such a furore in Kansas City, while leading lady of the Wagenhals and Kemper stock company, has been engaged by E. J. Abram as leading lady for Charles Dickson.

PIERCE.—Alice Pierce and her mother, May Pierce, will return to town this week after a short vacation spent in Greenville, Me.

GOODRICH.—Ida Jeffreys-Goodrich has returned from the Catskill Mountain House, where she has been spending the Summer.

JORDAN.—Leopold Jordan, since the termination of the season, has been editing the *Long Branch News*. Mrs. Chanfrau is so satisfied with his mode of conducting the paper that she has made him an offer to retain the editorship permanently.

RHEA.—Mme. Rhea will sail from France on Saturday and arrive in New York about Sept. 2.

TABER.—Robert Taber and Mrs. Taber (Julia Marlowe) returned from Europe last Saturday and proceeded at once to Detroit to join their company. Their season will open at Columbus, Ohio, on Sept. 3.

STINSON.—Fred. Stinson, who has been suffering from an accident to his foot, had a painful operation performed on one of his toes last week. He has left New York for Detroit.

SIMS.—Colonel Walter E. Sims and his son, of the Park Theatre, Brooklyn, arrived on the *Campania* on Friday. Colonel Sims purchased a play while in London.

KOSTER AND BIAL'S.

Koster and Bial are making important alterations at their Music Hall preparatory to the opening of the regular Fall and Winter season on Monday evening, Sept. 10. The lobby is being remodeled and handsomely decorated in white and gold. Six open new private boxes, holding six persons each, extending from the balcony floor towards the stage, are being built, making a total of sixty boxes in all in the auditorium, and a new lounge modeled after the one in use at the Empire Music Hall, London, is being constructed back of the balcony proper and directly over the grand promenade, a view of which can be had from an opening fifty feet square, protected by a heavy iron railing.

A few of the principal features of this house during the coming season will be Oscar Hammerstein's second season of living pictures, which are splendidly presented and are calculated to remain on exhibition during the entire Winter season; Les Phantes, equilibrists; Paikowsky, animal imitator; the Harrisettis, acrobats; the Pastelets, skaters and jugglers; Marietta Di Dio, character impersonator; Ernesta Cheffi, trapeze; Les Four Dare, quadrille; Brent and Stevens, duettists; the Pranto Family, acrobats, and the Nilsson aerial ballet. All these attractions are from noted resorts abroad.

The same policy of presenting high-class vaudeville at this house will be maintained, as was inaugurated by the management one year ago. Koster, Bial and Company may be congratulated upon being the proprietors of one of the most important amusement enterprises now being conducted in New York.

TOUR OF CHARLES T. ELLIS.

Charles T. Ellis, the German comedian and singer, will this season revive Casper the Yodler. In conversation with a MIRROR representative Archie H. Ellis, the comedian's manager, who for two years also managed the New Park Theatre, in this city, said:

"The public and managers throughout the country demand the old play, and it is my intention of giving them what they want. I will produce it on a much larger scale and surround Mr. Ellis with an exceptionally strong cast. In point of scenic effects Casper the Yodler will stand second to none. I will carry three complete sets of scenery, including the forty foot yacht with all the properties for the storm scene in the second act.

"I shall open my season about the middle of September, and will travel with the company and give it my personal attention, as I am in no way connected with any other theatrical enterprise for the coming season. Now that the great tariff question is about settled I look forward to one of the largest theatrical seasons on record."

REVIVAL OF YOUNG MRS. WINTHROP.

Wagenhals and Kemper have secured the rights to Bronson Howard's Young Mrs. Winthrop, and will produce it this season in a worthy manner. Young Mrs. Winthrop tells a story ever interesting. A recent writer in speaking of it said: "When Bronson Howard wrote the comedy, he was actuated by the same regard for art, the same responsibility to society, the same obligation to the stage, and the same pride for self that have since characterized his dramatic writings."

Wagenhals and Kemper have secured the sole rights to the play from Mr. Palmer for three years, and will produce it in the leading theatres only. The company that is being engaged to interpret the comedy is said to be one that will be indorsed by metropolitan managers, and the season will open early in October.

LETTERS TO THE EDITOR.

NEW YORK, Aug. 23, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I want to second Mr. Clarges in his denunciation of the crusade. It is an evil that I have been fighting, locally, for years. The local manager is not, usually, responsible for the blunders of theatrical architects, but he is to blame when he ignores the laws of common cleanliness and decency. The exceptions are so few that we can readily recall them. "I shall get them on the list" this season for the benefit of MIRROR readers.

In the matter of autographic souvenirs, and other dressing-room decorations, I can truthfully say that I have rarely seen the names of dramatic performers of any standing so displayed. There are the usual exceptions, to verify the rule, but that species of fame-seeking is principally confined to [illegible] men, male-sopranos, "magic," "musical artists," "human frogs," chorus girls, clowns, colored quartettes, and other freaks. MILTON BOBBS.

ANOTHER NON-PROFESSIONAL OPINION.

NEW YORK, Aug. 17, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Like a great many other non-professional people, I am a constant and careful reader of THE MIRROR, and I must say that I am heartily in accord with the sentiments expressed by your Buffalo correspondent, "Old Theatregoer" in last week's issue. The public are tired of going to theatres and paying good money for bad acting. Of course in some of the metropolitan theatres we can still see some fair acting, but when we do it is generally done by the old actors who were popular here a great many years ago. As for our leading men and women (heaven save the mark!) they do little but talk and pose, without ever touching the heart, stirring the blood or drawing us the soul of the parts they are playing.

I have been a theatregoer for a great many years, and well do I remember the delight I used to experience while witnessing a performance of some standard play at Wallack's, when it contained such actors as John Gilbert, J. B. Studley, James W., Jr., and Lester Wallack, Rose Eytinge, Effie Germon, and other people of the finest quality. Then one could go and see a play performed without any clowning, without any clap-trap, and with the sentiments sufficiently emphasized to make them appreciable to all who understood the actors' art, and who didn't go to the theatre to hear speeches mouthed with a Cockney drawl, and to look at underdressed women and overdressed men who bear the same relation to the actors I write of that a spaniel does to a Saint Bernard.

What has acting come to anyway? If we go to see what is advertised as a comedy, we find ourselves witnessing a business-broken-pedge-stimulated by a force of partially-evolved fairies and semi-clothed gentlemen with nothing to recommend them to our favor but cruelty on the part of the female and vulgarity on the part of the male performers. If we go to see a melodrama, what do we behold? Scenery and mechanical effects—rarely acting. The old melodramas may have not been so exciting as the modern ones, but surely the characterization was superior and in some of them I have witnessed acting that would not be possible to the youths who shout calls, talk along and shout speeches under the impression that they are English gentlemen. Name me one of our so-called young leading men to-day who can play such parts as Pierre in The Wife, Hamlet, Iago, The Corsican Brothers, or in fact any of the parts that are impersonated with the fire of genius. No, sir, they are only capable of developing situations, and are utterly lost when it comes to depicting passion, character, and the various phases of the human soul.

The fact is, we have a plethora of theatres and actors (?). The theatres have been built by speculators for the purpose of making money; they care nothing for art. They are played in by bands of young people who are too lazy to work at the callings Nature intended them for, and while the critics fail in their duty, which should be to point out the differences between characterization and caricature; between working out clap-trap situations and the correct delineation of passion, I see little hope for any improvement in the quality of the companies that go on the road or dazzle in New York in what are called society plays, which generally means plays full of cheap sentiment, a modicum of cleverness, cartoons for the leading man, caricatures for the leading lady, and for the supers and walking gentlemen a good time among friends and admirers after the performance.

In my opinion actors, as we old fellows understand it, is doomed. The schools can't make actors, they only turn out mere speakers. But so long as the people are satisfied, the critics approve and the managers make money, who cares for

[illegible] ACTS?

HOT TAMALES.

On this page is printed a picture of the clever company of which Conroy and Fox are the stars, in Hot Tamales, a new musical comedy which was produced at the Bijou Theatre, Pittsburg, last night. Mr. Fox has the part of a New York broker; Mr. Conroy that of an old sailor; Miss St. George Hussey appears as a young Irishwoman, sister of the broker, just landed; Jimmy Daily is a tough policeman; Mamie Goodrich is a typewriter; Evelyn Paddock is a young widow; Jessie La Fontaine appears as the broker's daughter; Kittie Allen, Anna Ott, May Allen, and Clara Schley make a happy quartette under the designation of "the Broadway girls;" P. F. Lorraine plays the part of a deceitful and treacherous lawyer; Thomas Watson has the double part of the "hot-tamale man" and a negro wench; and every one of the fifteen persons in the cast performs a taking specialty. Individually and collectively the company is one of the strongest on the road.

The first act of Hot Tamales takes place in the broker's office in Wall Street, where the characters are all introduced. The typewriter is seated at her desk when Jimmy, who is courting her, enters, and the broker's daughter appears with her friends, the Broadway girls. The broker's clerk is of course in love with the broker's daughter, and this early appears. But the villain also loves her, and the villain is a lawyer; and he appears on the scene to find a letter from a business firm asking the clerk for money due from him. This money the lawyer agrees himself to furnish for a consideration which gets the clerk into trouble. The villain later accuses the young man of forgery, but in the end the deserving are made happy and the wicked are made miserable, to the tune of "O, Mrs. O'Flarity." The second act takes place on the lawn in front of the broker's residence on Riverside Drive, New York, and the third act in the drawing-room of the mother of the hero. All through the comedy specialties abound, and the musical features are in line with the pronounced vocal abilities of many of the company.

MISS D'ARVILLE'S CLAIM.

Camille D'Arville says she will not play under Ed. E. Rice's management next season. She claims that Mr. Rice owes her $3,400, part of which is secured by a note, and she has asked Howe and Hummel to collect it for her. She also objects to playing in Little Christopher Columbus, which is a burlesque and not a comic opera.

E. E. Rice, in explanation, says that his contract with Miss D'Arville affords her no possible loophole of escape, and that so far as finances are concerned he holds Miss D'Arville's receipts for $13,600 which he paid her last season. Her loan to him, he explains, at six per cent. interest, was a purely personal matter and will be repaid as agreed upon.

AS YOU LIKE IT.

The much-advertised Odette Tyler, plumper than ever and dressed to kill, drove to Charles Frohman's offices in a hansom cab last Thursday and submitted (oh, so willingly!) to an interview from the gentlemen of the press. Alf. Hayman acted as chaperon, and also as feeder, for the haughty beauty, who had on a stunning satin gown that rustled with every movement like the tree tops under the Autumn breeze, had little to say. She said she had just been to a rehearsal of Shenandoah and was glad she was back. Probably Miss Tyler had been told of Charles Frohman's engallant determination to find some one else to play the part if she (Miss Tyler) did not report for rehearsals at once.

"I hate to go into a dramatic agency," said an actor to me recently, "because of the manner in which they are conducted. As a rule there are a number of actors and actresses sitting around in each agency all day long and where the agent has no private office these people hear your conversation with the agent. Nothing can be more distasteful to a sensitive man or woman, and I know of dozens of actors and actresses who avoid the agencies for this very reason. Some of the agents pride themselves on having private rooms, but even they have the same ugly trick of discussing your business in a loud key before strangers. When one goes into an agency it is not for pleasure or for social intercourse. It is for business, and I for one do not want strangers to know all my affairs. It has often happened that I have asked an agent a question in a whisper and he has answered me loud enough to be heard by everybody and even asked the opinion of the bystanders thus forcing me to notice people I do not want to know."

Wilton Lackaye, I hear, may go with one of W. A. Brady's attractions this season. I wonder if it is for one of the slugging plays.

There is a boom in salaries on the Rialto. "The managers have held off so long that, at last, they are beaten at their own game," said a well-known thespian yesterday. "They are finding difficulty in finding people, and now they are forced to pay good salaries."

Sir Augustus Harris is very angry at the treatment he has received from the New York papers and no one can blame him. With one exception all the reporters guyed the English manager unmercifully in their published interviews and one morning paper, in addition to printing half a page of grotesque caricatures of him, accused Sir Augustus of dropping his "h's," wearing false jewelry and having a crease in the back of his neck. Printing such silly stuff as this is hardly calculated to give Sir Augustus a very high opinion of American journalism or of the intelligence of its editors, or of the courtesy shown to foreigners on landing in this country. As a matter of fact Sir Augustus does not drop his "h's" and is an exceedingly quiet dresser. The only explanation that common sense can offer for the interviews in question is that the dog fight reporters were let loose on Sir Augustus, the regular theatrical men being busy in another direction.

The diamonds recently stolen from Harry Miner's safe by a dishonest secretary do not belong to an actress as stated by a well-meaning but always misguided evening contemporary. There is a pathetic story connected with the presence of the jewels in the manager's safe, and although I am not at liberty to name the owner, I may say that the jewelry consisted of one or two diamond headlights and several valuable scarf pins and belonged to a man whom every one in the profession knows and who, reduced to absolute want, borrowed money on the jewelry to ward off actual hunger.

Chatting with me on the subject of playwriting Charles Frohman said much to restore confidence in those would-be dramatists who have grown discouraged through repeated failures. "During the last twelve years," said Mr. Frohman, "I have read hundreds of plays which have been sent in to me by strangers, and always in the hope of finding something good, yet I assure you that in all that time I have not come across one single play that was worthy of production, and the same scarcity of material exists abroad. During the past seven Summers I have spent in London I did not find one play of the hundreds sent in worthy any attention whatever. This goes to show how difficult play-writing is, and how few writers succeed in this direction. All the men whose names are attached to plays here and abroad and who may be strangers to the public are by no means strangers to the stage. They are all without exception veteran playwrights, and their first success has been the reward of years of failure."

"There can be no novices in play-making," went on Mr. Frohman. "Launching a play is not like launching a novel. The book may not succeed, and yet the publisher's reputation will not suffer, but if the manager produces many failures, the theatregoers avoid his theatre. That is why a successful manager can be accepted as a good judge of a play. He has his fingers on the pulse of the public taste. It is a mistake, too, to think that the managers do not encourage new playwrights. A manager is always looking for new dramatists, as Diogenes looked for an honest man, if only to secure material easier. If good playwrights are scarce, royalties are high. If they were plentiful, terms would be easier. It is a simple matter of supply and demand. But we must have good plays at any price.

"It is sometimes remarked that the London managers are more enterprising than we and keep trying plays and so discover new men. This is not true. There are no new men writing plays in England. The youngest among them has been at the business ten years. A number of new plays are produced in London each season at matinees, but the expenses, which are not as heavy as over here, are paid by the authors and I have yet to hear of any of these trial matinees bearing good fruit. No, there is no royal road to play writing. It is hard, hard work and even a man so perfectly equipped as to be capable of turning out a masterpiece needs years of practical experience and constant failures before he will turn out a play that the public will pay to see."

TOUCHSTONE.

ABOUT ACTRESSES.

A Paris interviewer is said to have persisted until he induced Eleonora Duse to talk, and this is given as from that actress:

"I do not know what the newspapers want of me. I have said again and again that, though the actress is public property, the woman is not. Neither do I see what service I can be to them, what there is interesting about me, seeing that I am ill, and not beautiful. I assure you nothing could be more uninteresting than my life, which has had an even course. The story of my life—if indeed there be a story—is the same old story that all artists, more particularly female artists, have to tell. For years I went about attracting very little notice, until I took part in a play in Vienna, and then all eyes were upon me."

In answer to a remark that she was the greatest actress in Italy, Signorina Duse continued:

"No, indeed. There are Marini, Gleck and some others whose names I do not now remember who are all in the first rank. But it is difficult to make comparisons, and very unfair, as well as difficult, to attempt to draw parallels. For the success of an artist depends more on the mood and influence of the public than on his own ability."

Signorina Duse has no great opinion of the plays now chosen. She said:

"But how could I choose any other? The classics have ceased to interest the public, and even Shakespeare, the most sublime of all the poets, does not always draw. Our own Goldoni is appreciated in Italy, but nothing more. And so I read my classics, but I do not venture to put them before the public. You may laugh, but I am a woman of business as well as an artist, and as a stage manager I have to see that the public is attracted to the theatre, not repelled from it. If I am enthusiastic for Antony and Cleopatra, that is not at all to the point: that is my whim, and surely I may indulge in my whims sometimes! Before acting any character I try to realize it through and through—to live it, so to speak. I have never acted any character without first analysing and realizing every feeling and passion portrayed, no matter how great the contradictions or how perverse the passion."

Sarah Bernhardt, asked for her recipe for always looking young, replied:

"I always burn my boats behind me. What is past is past; I trouble no more about it. And the same as regards the future. I enjoy the moment and give no thought to what may happen to-morrow. So long as I have sufficient money for the needs of the day I am happy. Whenever a notion seizes me that I would like to do a certain thing I carry out the idea at once, be it ever so eccentric."

Now ready, date book '94-5 and '95-6. Send twenty-five cents to Supply Department, DRAMATIC MIRROR.

CONROY AND FOX'S COMPANY IN "HOT TAMALES."

TELEGRAPHIC NEWS

CHICAGO.

Improved Business at the Theatres—Hall's Chronicle of News and Gossip of Persons and Plays.

[*Special to The Mirror.*]

CHICAGO, Aug. 20.

More cool weather and better business at the theatres in consequence. Four more theatres have reopened for the season, too, and things begin to look lively. Last evening the capacity of the Columbia was tested by the opening of little Willie Hoey in the Paultons' new play, The Plums. The star and his company kept the big audience in a roar of laughter and Hoey is so popular here personally, that the engagement is bound to be a success pecuniarily. So the Columbia's season has opened most auspiciously.

The Grand threw open its doors last night also, and to a large house. A Trip to Chinatown was given by the original company, and was as well received as ever. It is here for two weeks, and will be followed by A Milk White Flag.

H. R. Jacobs is here to launch his three Chicago theatres for the season. The Academy of Music and the Alhambra reopened yesterday, the former with Will. R. Wilson's Police Inspector, and the latter with Lincoln J. Carter's Tornado. Big audiences at each house are the rule afternoon and evening, and everyone was pleased. The Alhambra has been redecorated in white and silver, and it is very pretty. Mr. Jacobs will open the Clark Street Theatre Sept. 9 with a strong attraction. Next week the Academy and Alhambra exchange attractions. Tony Pastor soon plays his annual engagement at the Jacobs houses.

The Amazons has caught on very well at Hooley's, and the houses have been very large. The play and company have made hits, and the success of the engagement is assured. Fritz Williams as the Frenchman has been very highly praised.

Someone told Bob Arthur the other day that a certain advance agent had won $16,000 at the races and Bob asked the man why he didn't tell the rest of the story. "What else is there to tell?" asked the man. "Why," said Bob, "he came downtown after the races and before dark he won $23,000 more playing croquet."

Nora Bayes has been attracting large houses at McVicker's. The play was changed materially Thursday night and for the better. Lillian Lawrence leaves the cast to join Tom Keene as leading lady. She is a very pretty woman, an accomplished actress, and should score a success in her new line of work.

Hugo Toland passed through here the other day, en route from Frisco to New York. He is looking remarkably well, though his auburnes are not yet past the leading juvenile stage.

Aladdin, Jr., opens up along merrily at the Chicago Opera House. Anna Boyd succeeds Miss Harrison in the titular role next week. The new edition will have some unique living pictures brought from across the water by Artist Dangerfield. G. H. Glover, the new English musical director, has succeeded Director Batcheller. The audiences have been large.

Wright Huntington and his wife, Florida Kingsley, passed through here from 'Frisco the other night, en route to New York city to join Louis Aldrich in My Partner. They traveled 3,700 miles to attend a rehearsal.

Last week someone wired Tom Prior, of the Schiller, asking if he had given Madaline Pollard a date. He took advantage of the ten word rule by replying: "Yes, six, six, six, six, six, six, six, six, six, six. Tom."

Gerald Griffin left here Friday to join the Chirstown company for rehearsals in New York. He plays Ben Gay.

Mat. Goodwin is expected here soon. He will place himself in the hands of his physician, Dr. F. S. Stanley, who will take him for a fishing trip through the Northwest.

The fourth annual picnic of the Chicago Elks last Thursday was a great affair. There was a good attendance and a lively time.

John W. Dunne has purchased a beautiful lot at Rose Hill, the leading Chicago cemetery, and his beautiful wife, Patti Rose, has been interred therein. A fine monument is to be erected. As yet Mr. Dunne has made no plans for next season.

The Forty Club's first dinner of the season will be held at the Wellington in September.

Messrs. Hanson and Tempest will open the new Lincoln Park Theatre—formerly the Windsor—next Sunday, with Gustave Frohman's company in The Charity Ball. The Lost Paradise will follow. The house has a number of good locations.

Tony Farrell opened well at Hoolin's yesterday in his new play, Garrymore.

Manager Sam T. Jack reopened his Madison Street Opera House Saturday evening last with his Lyceum company.

The combination concerts at Battery D, "The Crown," and the Masonic Temple Roof Garden are all doing well as Summer attractions, and there are large audiences at Frank Hall's Casino, where continuous performances are given.

S. S. Rothholz, former owner of the Interocean, paid Chicago a flying visit last week, and sailed for Europe Wednesday to bring his family back. While in London he had a pleasant visit with R. S. Willard, who is now back at the Garrick, doing a great business.

My old friend, Punch Wheeler, writes me from somewhere—I have lost the envelope. I believe it is a Canada. I knew he would have to fly there in time. He says:

"When Billy Lotell was managing the Queen's Theatre here one Winter, he 'conned' a dealer into loaning him a load of coal, payable when business improved. It was dumped on the sidewalk. Between getting it upstairs into his office by taking out both windows and placing a 'litter,' of Henry Irving (who was on exposition) on the wall, got all the newspapers in town, and by offering them a pass to all who hit Mr. Irving, he had the whole load thrown up in the air before noon. It was said the room was a sight—darker than a rehearsal of the black art act or Callender's Minstrels."

A. Wheeler also writes: "I telegraphed an influential Canada town for a date, saying, 'Terms eighty and twenty.' The local janitor wired a long reply advising us not to come, saying that our terms were not large enough. He thought we were undercutting, and that I meant feet, focus, in place of percentage."

Manager H. R. Jacobs has W. A. Edwards in charge of his Alhambra Theatre, and Will H. Barry, last year with the Clark Street Theatre, is at the Academy of Music. Both are popular men.

Tom Geary, of McVicker's, had a mild fit the other night when someone mentioned Mr. McVicker for Mr. Goodrich and praised his fine work as Dundas Kyle.

Burglars entered the flat of Harry Sommers, treasurer at both McVicker's and the Forty Club, the other night. Happily the burglars lost nothing.

Edward Adams, manager of the Auditorium, returned the other day from a flying trip to New York, whither he went to see Manager Abbey. Sir Augustus Harris is Manager Adams' guest here now—his first visit to Chicago.

Max Kaufman, who was to take out A Sure Winner, has changed the title of the play to A Dead Catch, finding the former title copyrighted.

The clearing house reports show an increase here, and leading bankers tell me we are all right. (This just to show that I know leading bankers.)

"BIFF" HALL.

ST. LOUIS.

Mr. Barnes of New York at Hagan's—Dress Rehearsal of The Belle Witch.

[*Special to The Mirror.*]

ST. LOUIS, Aug. 20.

The Hagan Opera House opened the season with yesterday's matinee to a large audience with Mr. Barnes of New York. Emily Rigl appeared in her original character of Marina Paoli, supported by an excellent company. During the Summer months Manager Hagan has cleaned and overhauled his pretty theatre, and has greatly improved it.

At Pope's Theatre The Golden Giant was presented by the stock company. Lydia Yeamans-Titus headed the list of other attractions, together with the Donsetta Brothers, Kenwick Sisters, and many other good vaudeville artists.

The Union Trust Building Roof Garden and Casino made a change in programme to night. Charles Drew and Douglas Flint gave favorite selections from Erminie, and Fannie Mead and other good people contributed to the entertainment.

To-night Faust is being sung at Uhrig's Cave with Miss Maconda as Marguerite. This week closes a prosperous season of fourteen weeks.

To-morrow Treasurer W. W. Walters, of Uhrig's Cave and the Grand Opera House, will be tendered a benefit.

Business Manager Ben Tuthill, of the Uhrig's Cave company, was presented last Wednesday night, just before the curtain went up, with a very handsome gold watch chain and locket.

The first dress rehearsal of The Derby Winner will take place to-morrow night, when the members of the press will attend. W. C. HOWLAND.

BOSTON.

One More House to Open this Week—Steve Brodie and Tony Pastor at the Hub.

[*Special to The Mirror.*]

BOSTON, Aug. 20.

At the end of this week one more house—the Columbia—will throw open its doors with the production of Young America. The Lyceum will open next Monday, and the houses now dark will be opened on Labor Day.

At the Grand Opera House the season has opened with a rush, which shows that the new policy of the house is one that meets with the approbation of amusement seekers in Boston. This week In the Name of the Czar gives one of the first novelties of the season, the production being precisely the same as that given at New York last week. Another new play, The Derby Mascot, follows, and that indicates that Mansfield and Hagan propose to give Boston all the novelties that are going.

Another new play to-night was On the Bowery, which opened a week's engagement at the Boston, where the great stage proved just the place to show off the scenery to advantage. The new Bells followed, and then comes the first long run of the season—The Old Homestead. On the Sunday eighth of his engagement Mr. Thompson will give a novel entertainment, giving illustrations of songs by means of pictures illuminated in a novel method.

Tony Pastor with his company is at the Bowdoin Square this week. Among those with him are the Russell Brothers, Annie Hart, Musical Dale, and W. H. Fox, who are special favorites here. Next week was to have been filled by Patti Rosa, whose death occasioned much sorrow here.

Davy Jones has begun its last fortnight at the Museum, and will soon start on its New England circuit tour, after which it is proposed to take the piece to New York. Manager C. W. Currier, of the company, and his wife have been to Saratoga for a few days.

There is no change of bill at the Treasure.

B. F. Keith's New Theatre has another of its striking vaudeville bills. The living pictures, which have made such a hit, will not be retained much longer, as they are to be given at Mr Keith's other houses.

The London Belles Burlesque company, with an additional continuous programme, attract at the Palace.

The Indian Princess and a continuous programme seem to satisfy at the Howard Athenæum.

Harry Webber in Nip and Tuck is the week's attraction at the Grand Museum.

It is proposed to make the Lyceum for Boston what Tony Pastor's is in New York. The attractions of the house are completed and all is in readiness for the opening with the John Ransone company next Monday.

Minda Craigen is resting at Beach Bluff as the guest of her brother, Dr. George A. Craigen. Her plans are not perfected for the present season beyond opening in New York State in A Dual of Hearts, supported by Frederick Paulding.

The new decorations upon the ceiling of the auditorium of the Park include a group of four cupids connected by masses of flowers with birds and butterflies upon a ground representing a sky. The cupids were designed and executed by Victor A. Searles, scenic artist of this city. The general decoration of the house was executed by Joshua Sears. The new drop curtain, which is the work of Hough L. Reed and H. W. Priestman, represents the "Judgment of Paris." The house will open on Sept. 3 with T. Q. Seabrooke in Tabasco.

Rumor has it that Rosenthal is coming back to this country to direct the performance of an organization which is to make a specialty of giving concert operas.

A great many Bostonians went over to Chelsea to-night to witness the beginning of Joe A. Orr's starring tour in The Star Gazer.

John Stetson, of the Howard Athenæum, is receiving the sympathy of his friends on the death of his little son last week.

Joseph Jefferson will probably come up from Buzzard's Bay on Saturday to witness the first performance of Young America, in which his nephew, Charles Jackson, plays a prominent part.

It was very kind of the Criterion Club to give a performance at Chilton Heights in aid of the Casino repair fund, but would it not have been better to select a different play than 7 to 6, which was given under the title of A Run of Luck?

Theresa Milford, one of Rachel Noah's most promising pupils, made a marked success here in Lost in New York. Her part, the blind mother, was played most artistically, and was one of the most successful bits of the play.

The engagement of Josephine Jefferson, granddaughter of Joseph Jefferson, and Charles J. Rolfe, son of the eminent Shakespearean scholar, Dr. William J. Rolfe, is announced.

Sir Augustus Harris will complete arrangements with Eugene Tompkins by which Boston will see his plays soon after their production in London.

It looks as if the scheme for a place of amusement in the Old Fordberg Station had fallen through.

Rose France has entirely regained her health, and has gone on to New York to join the Hill White Flag company.

Carl Scranton goes with The Power of Gold company.

George P. Farren has been re-engaged with Ellie Elster.

Mansfield and Hagan have introduced a novelty at the Grand Opera House this year. In the left of the lobby they have established a place where bicycles are checked free of charge. There is a skilled attendant in charge to care for the wheels, which have separately-numbered compartments. As a result, suburban bicycle clubs are organizing "theatre runs," which bid fair to be the rage of the Fall. JAY B. BENTON.

CINCINNATI.

A Liberty Bell at the People's—Living Pictures at the Fountain Square—Other Openings.

[*Special to The Mirror.*]

CINCINNATI, Aug. 20.

The new theatrical season was regularly inaugurated in this city last evening. The People's Theatre, which has been newly painted throughout, opened with Frank M. and John B. Wills in A Liberty Bell. Owing to the long jump which the company had to make from Washington, D.C., no matinee performance was given.

At the Fountain Square Theatre, Reeves and Palmer's Cosmopolitan company, supplemented by the Gilmore Living Pictures, opened the house with a matinee performance.

At Heuck's Opera House, beginning with the matinee, Barlow Brothers' Minstrels inaugurated their twelfth annual season.

Harlin's will open next Sunday with Ward and Vokes and their company.

The Grand Opera House is to open next Sunday with Al. G. Field's Minstrels.

Sept. 3 is the opening date of Robinson's Opera House and the Walnut Street Theatre. The latter's first attraction will be Cleveland's Minstrels.

C. R.

PHILADELPHIA.

Bessie Bonehill in Supernatural—Lady Lil at Forepaugh's—Shaft No. 2 at the People's.

[*Special to The Mirror.*]

PHILADELPHIA, Aug. 20.

Openings took place at the Empire, Forepaugh's and the People's.

Bessie Bonehill's reception at the Empire put everybody in good humor. At the fall of the final curtain, the house demanded a repetition of the closing concerted piece, and Playmates was thus given a royal start on its second season. The costumes are gorgeous, and the people in every way capable.

Lady Lil is the attraction at Forepaugh's. Laura Biggar gave an admirable portrayal of the title-role. The company is particularly strong, and the scenery specially painted.

The People's Theatre had an adequate company to bring out the strength of Frank Bixby's new domestic play, Shaft No. 2. It scored a success from the start.

The National, with On the Bowery, closed the first week of the season with the best business it has commanded for a long time. To-night, The Temptation of Money is the attraction.

Harry Morris' Entertainers are billed at the Lyceum.

The London Theatre Specialty company presented a strong bill to-night at Gilmore's Auditorium.

Herculaneum announces this as its final week. Manager Appel returns to Harrisburg, Pa., to take charge of the Opera House in that city. Press Agent George D. Cox goes to the Arch Street Theatre, which is to be reopened Sept. 25 by Harry B. Mahn, of comic opera fame.

J. H. Sheeler, formerly manager of the Kensington, has been appointed business manager of the Lyceum for the current season. John J. Holmes, formerly business manager for Mrs. John Drew's Theatre, is to take a similar position at Gilmore's Auditorium.

The successful openings of the season have hurried the management of the Chestnut Street Opera House to announce that they will make a bid for public favor on Sept. 3, the same day chosen by the Chestnut Street Theatre. EDWIN RUSHTON.

CLEVELAND.

Opera at Haltenorth's—Wilbur's Company Now at the Euclid—A Wild West Show Collapses.

[*Special to The Mirror.*]

CLEVELAND, Aug. 20.

The Lyceum Theatre had a large audience to-night to see Uncle Tom's Cabin produced by a good company, and staged in an unusually fine manner. Next week, Dr. Cupid.

The Barrar-Lane Opera company presented Giroflé-Girofla at Haltenorth's Garden Theatre to-night. Clara Lane personated the title role with a vivacity and grace which won her many recalls. Miss Leighton made an ideal Jessie Aurora. J. K. Murray's fine baritone voice was heard to advantage as Marasquin. William Wolff proved a good Bourasque, and Harry Brown was capital as Don Polero. Next week, The Pirates of Penzance.

Wilbur's Opera company will be seen at the Euclid Avenue Opera House next week. Living Pictures will be produced by the company for the first time in Cleveland.

The Wild West Show at Cable Park collapsed last week.

The Star Theatre, under the management of Frank Dewitt, will open its regular season next Monday afternoon. Sherman and Morrissey's Jay Circus will be the attraction. WILLIAM CHESTON.

PITTSBURG.

Hot Tamales Produced at the Bijou—A Jay Circus—Notes of Openings—Gossip.

[*Special to The Mirror.*]

PITTSBURG, Aug. 20.

The first production of Hot Tamales to-night at the Bijou Theatre was an unqualified success. The house was crowded and the audience enjoyed the play. Great hits in their specialties were made by Conroy and Fox, Lauretano, Allen Sisters, Thomas A. Watson, McBride and Goodrich, and St. George Hussey.

A Jay Circus was presented at the Academy of Music to a very large audience. Next week, City Sports company.

The Land of the Midnight Sun opens at the Bijou next Monday.

The Passing Show will be the opening attraction at the Alvin on Sept. 3, and The Prodigal Daughter will be the first venture of the new management of the Grand Opera House on the same date.

During Grand Army week Blue Jeans will be seen at the Grand Opera House.

Great preparations are being made for the opening at the Duquesne Theatre next Monday, when The Matador will be the bill. The house has undergone many improvements.

A large fireworks amphitheatre is building for the production of Pain's Siege of Vicksburg, opening on Sept. 1.

Frank B. Richards, of the Duquesne, will remain in Chicago until Sept. 5, with Henderson's Extravaganza company. EDWARD J. DONNELLY.

BOTH SCORED HITS.

[*Special to The Mirror.*]

MILWAUKEE, Wis., Aug. 20.—William Norris opened season in The Lost Paradise, under direction of Gustave Frohman, at the Academy of Music last night. The audience was large and the star and his leading lady scored hits. J. E. D.

GARRTOWER IN CHICAGO.

[*Special to The Mirror.*]

CHICAGO, Aug. 20.—Garrymore had a successful production at Hoolin's last night. People stood up to cheer at the finish of the first act. The fast exciting acts of the piece made a big hit.

JOHN FARRELL.

SCORED A BIG SUCCESS.

[*Special to The Mirror.*]

CHELSEA, Mass., Aug. 20.—The Star Gazer, produced here to-night by Joe Orr, scored a big success. JOHN C. FISCHER.

A RISING TRAGEDIAN.

James Young, a Baltimorean, is the latest and probably the most promising of the younger lecturers and Shakespearean stars now upon the American boards. He is a young man of a most interesting personality. Starting his theatrical career early in life Mr. Young wisely gained experience in minor parts in a metropolitan company. After a most successful tour, Mr. Young headed a company of his own and made his initial appearance as a tragedian, selecting Richard III., in which performance he showed great aptitude. Mr. Young followed with a varied round of characters, including Hamlet and Bertuchio in Taylor's Fool's Revenge; Richelieu, Shylock and Claude Melnotte were given in order, and the young man's admirers grew enthusiastic, and a second tour upon the road at the head of an excellent company finished the preparatory work. At this time Mr. Young is about to take the road for his third season, when under able handling, surrounded by the most lavish appointments he will make an extended tour of the East, playing a repertoire of his successes, and boldly offering his presentations, each with his own original ideas, to the criticism of the largest cities.

MATTERS OF FACT.

Daniell and Sons, whose card appears in another column, offer many excellent bargains. Members of the profession will find just what they want at this popular store. This old and reliable house will in a few years have been in business for half a century. Their high reputation for excellent goods and fair dealing has always been maintained, which accounts for their success.

Miller, costumer, of 6a Wood Street, Philadelphia, will furnish anything necessary for theatrical use, such as costumes, boots, shoes, etc., at moderate prices for cash.

Simon Mahn, acting manager of A Summer Blizzard, is in town looking after the interests of the Mullaly Brothers.

Jacob Litt gives warning to theatre managers, in another column, against a piratical version of Old Glory, which is being toured in the United States. He will sue all offending managers for damages.

A light comedian with a singing and dancing specialty and a juvenile lady, both must be good dressers, are wanted for the Carrie Lamont company, who should be addressed as per route.

A call has been issued to the two Shore Acres companies for eleven o'clock on Sept. 5 at the Fifth Avenue Theatre, New York.

Edgar Temple, last season the tenor of the Bostonians, has not yet closed for next season. He may be addressed care this office.

A good attraction can secure the week of Sept. 9, which is still open at the Ninth Street Opera House, Kansas City, Mo.

Mme. V. de Gray, of 297 Fourth Avenue, makes a specialty of theatrical costumes. Her prices are reasonable, and she guarantees a perfect fit.

Louise Moore, the pretty and clever little prima donna of the late Strakosch Opera company, can be engaged for comic opera engagements. Communications addressed in care this office will reach her.

E. B. Moore, for ten years with Moore's Opera House, Bridgeton, N. J., is at liberty as advance or treasurer.

The Opera House at Lynchburg, Va., has changed hands, and will in future be managed by Ernest R. Gilbert, an enterprising and energetic young man of Lynchburg. All contracts made by the former management will be filled. A few open dates can still be secured by good attractions.

Goldsmith's trunk factory, Sixth Avenue and Forty-first Street, is busy nowadays filling the many orders for trunks, received from professionals about to start on the road. His make-up boxes at fifty cents are eagerly sought for, and according to Mr. Goldsmith their sale has been phenomenal.

Fred Solomon, the clever operatic comedian and stage manager, who is at present playing a highly successful engagement with the Empire Opera company at Ontario Beach, near Rochester, N. Y., will be at liberty to accept engagements after Aug. 31. Mr. Solomon has proved one of the bright particular stars of the Empire company, appearing with it in the principal comedy roles of a long list of operatic productions during the Summer months.

Alice Fennoyer, a talented little ingénue, has signed with Kellie McHenry to play the part of Mrs. Bangor in A Night at the Circus.

The San Carlos Opera House at Key West, Fla., which is under the management of Q. Charles Ball, is a modern theatre in every respect and is built on the ground floor. Manager Ball, who is booking for next season, has also charge of the bookings of the Gran Teatro Parret, of Havana.

My Wife's Husband is the title of a comedy drama by Joseph H. Slater, which will begin its tour about the latter part of September under the management of W. F. Dickson. H. F. Temple is the proprietor and treasurer of the attraction.

Edith Green, theatrical dressmaker, has established her studio at 422 Sixth Avenue.

Engel Sommer has been engaged for the leading role in Fabio Romani.

Fanny Gillette, whose performance of the dual rôle of Nance and Jess in the revival of Woodman Blind last Spring elicited much praise from the press and critics, is at liberty for next season.

Julian Mayrus advertises that he has some vacant dates for Marie Wainwright between Sept. 10 and 29, when he would like to arrange to open the season in theatres not over 200 miles from New York on a certainty or guaranteed percentage.

The C. D. Hess' cream, paints and powders continue as the most favorite preparations for stage make-up, and are for sale at all the prominent druggists in New York.

A girl dancer having strong specialty wishes an engagement. Her address is care Rose Beckett, 422 West Forty-fourth Street.

Anyone desiring temporary accommodation in money matters could do well to consult James P. Matthews, the loan broker, of 1440 Broadway, in the Masonic building. Mr. Matthews is always equitable in his dealings, and his customers may feel assured of receiving good treatment at his hands.

Emmett C. King will close his engagement with McCullom's stock company at Point's Island, Me., on Sept. 8.

Charles Charters, for the past two seasons with Wards-James company, can be engaged for high comedy and juvenile business.

Leola Bella, the bright and clever little ingénue, has been specially engaged to support Herbert Cawthorn in his new play, A Cork Hat.

Charles L. Stoddart, late treasurer of the Columbia Theatre, Chicago, has arrived in town. He has not yet settled for next season, but has several good offers under consideration.

Rose Cooke, for the past season with Thomas G. Seabrooke, and who speaks French and Italian besides English, is disengaged for characters in opera, comedy or burlesque. She may be addressed at 224 East Thirteenth Street.

The latest edition of The Devil's Auction with its many new and novel features opened its season Aug. 21 at Gilmore's Auditorium, Philadelphia, and met with tremendous success. The mechanical effects, words and music of this production are the sole property of Charles H. Yale, the proprietor and manager of The Devil's Auction and he will prosecute any infringement.

Charles E. Ingles is at liberty. He will sign for heavies and characters.

Walter Sears, who has been the leading man at Williamson and Musgrove's Theatres in Australia for the past seven years, will shortly arrive in New York, having left Australia for this country. He may be addressed in care of this office.

A Cork Hat, in which Herbert Cawthorn will star the coming season, has a part which fits him like a glove. He will be surrounded by an entire new company. There is a very pretty love motif which runs through the play and it is interwoven with a dramatic story which is very funny and exciting. H. S. Mitchell, who is the manager, says "that the details are now almost completed and the company will begin rehearsals at Springfield, Ohio, Sept. 5.

"The Other Day" is the title of a song just published by E. S. Gordon, 29 Fifth Avenue. The words are by Genevieve McCloud, the music by Ernest Berey, and has been dedicated to Adele Ritchie, who will sing it the coming season.

A number of good dates are still to be had at the Cook Opera House, Rochester, N. Y., by applying to Manager H. A. Foster.

A leading lady, amateur or professional, who will take a half interest in a reliable company, is wanted by Douglass Lloyd, care of Low's Exchange, 944 Broadway.

Managers holding time for Frank Daniels should communicate at once with him at Troy, N. Y.

Concerts, lectures, and entertainments and recitations at liberal terms at The Temple Auditorium, Cincinnati, O., by applying to I. H. Moss, (Odd Fellows' Temple, Cincinnati.

Louise Lancaster invites offers for leading or character business. Communications addressed in care of Casino, New York, will reach her.

Maria Barnum, who last season coached several members of the 400 and gave some very successful dances at Sherry's, has decided to accept an engagement next season. Miss Barnum has several professional pupils now before the public to whom he refers.

A BONA-FIDE $25,000 PRODUCTION

FRANK D. SKIFF'S Artistic Naval Play,

(Illustrating an epoch founded on Historical Facts incidental to the War of 1812.)

SHIP OF STATE

Replete with Elaborate and Magnificent Scenic Embellishments, and introducing a graphic Representation of

"PERRY'S VICTORY ON LAKE ERIE."

A Production for First-Class Houses Only.

Every set of scenery carried complete. The working and manouvering of the Battle Ships, and the entire Naval Battle Scene, occupies the entire stage from curtain line to back wall, and was designed and originated by Mr. Frank D. Skiff.

The Staging of the Play under personal direction of Mr. E. C. Ellis.

FRANK D. SKIFF, General Manager.

Ship of State will receive its initial production at

Schiller Theatre, Chicago, Commencing Sept. 30.

For time and terms for this attraction, address

The Chicago Theatrical Exchange,
Chicago Stock Exchange Building,
La Salle and Washington Sts.,
Chicago, Ill.

STILL DISCUSSING IT.

What Managers Say About the Southern Booking Scheme.

The plan of an enterprising theatrical firm in this city to control Southern bookings is still discussed interestingly by managers, as will be seen by the expressions appended:

CHARLES PRATT (Manager of the Marie Tavary Opera company): "All monopolies are iniquitous, and this one that is proposed is more iniquitous than the rest. It is an outrageous scheme, and will certainly fail on that account. No sane Southern manager will countenance it for a moment if he is at all solicitous of his own interests. I assure you that my own company would never go South if the scheme succeeded, and I believe all other combination managers, not directly interested in seeing the scheme carried through, feel as I do. The independence of the Southern bookings must be preserved at all hazards."

RUDOLPH ARONSON: "It is the most absurd idea I ever heard of, and one can scarcely credit the Southern managers with having so little sense as to approve of it. In my opinion it would paralyze all the Southern business and keep many of the best companies from going down South. There must be no monopoly in the booking business, and for one concern to presume to control any such monopoly takes the cake for calm egotism."

FRANK MURRAY (business manager David Henderson's burlesque companies): "We do not go South, but if we did we should want to do our own bookings. We would not submit to any monopoly, and if the monopoly were too strong for us, we would not play the South."

JACOB LITT: "I think the scheme a good one if it could lead to the local managers limiting their attractions. What hurts the business in this country is the cheap class of companies, and this could be weeded out if one concern had control of the bookings. The one-night stands are now done to death, and the consequence is that a first-class company, which certainly costs more money, does not do much better than a cheap company. Speaking for myself, I would be willing to pay a higher percentage if the local manager would limit his attractions. Therefore, I think the scheme would be very good for first-class companies and very bad for inferior companies."

SIDNEY ELLIS (manager Darkest Russia company): "I fail to see how the success of any such scheme could be entertained for one moment. The South could never be controlled by one agency. It is an impossible scheme."

GEORGE W. LAWLESS: "Without knowing the plan of the concern you mention I say, without hesitation, that I heartily endorse any plan in which that firm may be interested. They are incapable of doing anything which is not to the best interests of the theatrical business in general."

MARCUS R. MAYER: "A capital plan. I have long cherished such a plan myself. I would like to own half an interest in the control."

J. WESLEY ROSENQUEST: "I don't know anything about the scheme in question, but if the firm you mention are interested in it, it must be all right. You may quote me as saying that the plan has my entire approval."

HENRY GRANSWELL: "It has been asserted that I have a monopoly and control all the houses in Texas. That condition does not exist and never will exist, nor have I dictated to any one that they should play Galveston, if they played Little Rock, or, if they played San Antonio, that they should not play Houston. I have never, in my experience, thrown an obstacle in the way of any attraction coming to Texas, whether it played with me in New Orleans or not. I must admit that I have built and own, and am now building, the most important houses in the State, viz., at Galveston, Fort Worth, and Dallas. I most emphatically deny all allegations that have been made against me in any way, shape or form, that I have ever controlled attractions, or tried in any way to inconvenience them in their routes. On the contrary, I have done everything in my power to facilitate them in every way, shape and manner, to save railroad fares and give them a straight route and consecutive bookings throughout Texas. Texas is big enough for any one that wishes to build opposition houses. I do not endeavor to keep anybody from coming in or out of Texas."

T. H. FRENCH: "I have no companies out at present, but if I had I do not think I should relish the idea of the Southern bookings being monopolized by one concern. Monopolies are always dangerous."

GEORGE B. MCCLELLAN (Pauline Hall company): "I can only say this much, that my company would not go South at all if the Southern bookings were in the control of any one concern. I do not believe in monopolies, and this one seems more grasping and more audacious than most. The South being so full of one-night stands, is not pleasant traveling under the best of conditions. If this monopoly scheme went through, I believe it would do the Southern business much harm with the best companies."

DANIEL FROHMAN: "Sound business principles will always be opposed to monopoly in any form, and I should think a monopoly in this business would be detrimental to its best interests."

THOMAS H. DAVIS: "I think the plan is a good one, because it would result in killing those cheap and worthless attractions that have been hurting the theatrical business for years. As it is now, if on a circuit of ten theatres four are controlled by one man and six are independent, the man controlling the four theatres, and however anxious he is to bar out worthless shows, is compelled to give him time because the other six independent houses have done so. The control of the bookings by one concern, would, therefore, be an excellent thing for the first-class companies. It would prevent the booking of tag attractions too close to each other, and it would be a guarantee of the quality of the attraction, and so result in renewed confidence on the part of the public, for the Southern managers are not very well posted in matters theatrical, and have been in the habit of booking every show asking for time, merely on the strength of an elaborate letter-head."

THE TEMPEST MATTER.

Considerable surprise was created in theatrical circles last week by the unexpected arrival from Europe of Marie Tempest, who, it had been said, did not intend to return to America this season, which rumor had resulted in the organization by F. C. Whitney of another company headed by Louise Beaudet.

Miss Tempest was seen at the St. James' Hotel by a MIRROR man, and she said:

"I have returned to keep my contract with Mr. Whitney. I asked Mr. Whitney to release me for a year so that I could accept an offer made me by George Edwardes, and I promised him if the new opera was a success I would bring it over for him next season. Mr. Whitney would not grant my request, and that settled it. Neither he nor anyone else had any grounds for the belief that I would not come."

Manager Whitney arrived in town from Detroit on Sunday and had a long interview with Miss Tempest yesterday, in the course of which the singer suggested that he allow her to sing in London this coming season, and then she would agree to sing here the season after under his management, and would give him the American rights to the English opera.

The writer saw Miss Tempest late yesterday and she said no arrangement of the matter had yet been reached. She, however, is booked to sail for Europe on Thursday.

IT CAME AT LAST.

Marcus Moriarty has at last been rewarded for his services during the late civil war. For several years he has suffered acutely from the effects of an injury received while acting as bugler on the battlefield. The Government has granted him a pension, and also his back pay, nearly $5,000, a cheque for which Moriarty received last Friday.

Mr. Moriarty intends to organize a first-class company and put Irish Hearts on the road this season.

MAY STAR IN MOTHS.

Negotiations are pending between Nelson Roberts, manager of Madeline Pollard, and T. H. French for the purchase by the former of Moths, which play is Mr. French's property. If the negotiations are closed satisfactorily, Miss Pollard will star in the play this season.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the postoffice. Circulars and newspapers excluded.

WOMEN

Armstrong, Sydney
Athelston, Edith
Arnell, Ollie
Allen, P. A.
Bell, Florence
Boyesen, May S.
Bradley, Miss
Broach, Frankie
Beaumont, Helen
Broderick, Mrs. Mabella
Blake, Mrs. Mabel
Bowman, Fanny
Bingham, Mose
Barrett, Lizzie Cameron
Bertram, Josie
Brazee, Florence
Brady, Mrs. Jas. J.
Campbell, Mrs. Bartley
Comstock, Frances M.
Coghlan, Rose
Cader, Louise
Carpender, Frankie
Claxton, Kate
Curtiss, Blanche
Cornish, Sylvester
Colins, Lottie
Church, Lottie
Chase, Florence
Cavendish, Maude
Clayton, Bessie
Cuneo, Alida
Denslow, M.
Daly, Laura Cliff
Downs, Juliette
Evans, Kathryn
Douglas, Marie
Delafield, Helen
Dale, Estella
Davis, Lulie
Duroy, Lizzie
Donohue, Hattie
Reaves, Ada
De Lancaux, Marie
Dunce, Minnie
Daniels, Cora
Elliot, Maxine
Edwards, Lulu
Edwards, Lenka
Farrance, Nellie
Farnam, Bessie
Fawcett, Annie C.
Fay, Anna Eva
Field, Emma
Franklin, Irene
Freeth, Nana
Griswald, Jessie
Galloway, Louise
Goldie, Beatrice
Gallagher, Marga
Grey, Marion
Greenwood, Marie
Gilbert, Etta
Granger, Maude
Howell, Ida
Holt, Blanche
Hamilton, Caroline
Hall, Pauline
Hubbard, Mrs. J. R.
Huckley, Madge
Hamilton, Belle
Jardyne, Lillie
Jaxone, Mrs. J. D.
Jarbeau, Vernona
Kemble, Frankie
Lestock, Gilberte
Lamson, Nora
Logan, Ray
Lewis, Jeffreys
Logan, Olive
Le Roy, Irene
Kingsley, Julie
Lee, Amy
Leicester, Marie
Lamont, Carrie
Lynton, Ethel
Mangyne, Agnes L.
Morella, Myra
Martinot, Sadie
Martell, Fannie
Moser, Mrs. C. F.
Midgley, Maud
Moore, Clara
McElroy, Lou V.
Macdonnell, Idella
Meindrich, Adele
Moore, Hattie
Mackey, Julie
McGill, Gertrude
McRae, Mrs. J. Bruce
Mason, Marion Manola
Millen, Blanche
Madison, Marie
Norwood, Ella
Nichols, Blanche
Nelson, Carrie
Ogden, Mrs. W. R.
Osborne, Fannie
Ormonde, Ethel
Proctor, Agnes
Pollasi, Madeline
Poole, Clara
Putnam, Katie
Pollock, Edith
Penfield, Mary
Raymond, Lara
Regan, Nellie
Roberts, Florence
Ransom, Mrs. McKee
Ryan, Mamie
Ritchie, Adele
Royle, Selma Retter
Shaw, Alice J.
Stubel, Florence
Sanford, Celie
Sinnott, "Baby"
Shannon, Effie
Schuyler, Marguerite B.
Shaw, Mary
Siddons, Mrs. Scott
Sears, Bessie
Stinson, Pilot
Sandry, Ada
Selbie, Eva
Swartz, Claire
Zamberman, Mary
Thurgate, Minnie
Thompson, Molly
Tiffany, Annie W.
Thomas, May
Trimble, Reba
Vanoni, Marie
Vokes, May
Vincent, Mrs. Eva
Vinton, Dora
Williams, Miss L.
Wayne, Nellie
Worth, Sidney
Williams, Lena
Walker, Miss G.
Wardell, Stella
Williams, Hattie
Williams, Mrs. Ed
Wyman, Carrie
Zeimer, Maggie

MEN

Allen, R. W.
Alexander, Hollis
Alexander, W. C.
Ambermaier, Emile
Arthur, D. V.
Arnell, Perry
Buchanan, Robert
Benedict, Arden
Brown, A. P.
Browne, Earl
Baum, Edgar
Braham, John
Boyle, Frank E.
Bunker, H. C.
Blaney, Chas. S.
Bittner, Wm. W.
Bell, Digby
Brown, Edwin
Butler, Z. F.
Butler, Chas.
Booth, E. D.
Bowers, Fred L.
Cobber, Eddie
Cahill, Edward Hamilton
Cummings, Robert
Clarges, Verner
Creedon, Jean
Corcoran, W. S.
Clare, Fred.
Campeau, Frank
Carleton, Henry Guy
Clifton, Geo. J.
Claudette, Jules
Cowles, Charles
Compton, W. H.
Coley, A. B.
Colyer, Dan
Clarke, Creston
Campbell, R. P.
Corbyn, Sheridan
Chambers, Francis S.
Cross, W. V.
Carnes, Boardman
Calef, Harry
Curtis, Matt
Dunne, John W.
Dunlap, Geo.
Dayton, Frank
Dupree, Frank
Dwyer, C. J.
Dewey, Dulon W.
Drew, Henry E.
Drew, Sidney
Dillingham and Roberts
Devlin, J. E.
Davies, Harry
Dillmore, Richard C.
Duncan, Robert A.
Dixon, John C.
Eagan, Louis
Ernst, Ed
Erbyne, Royden
Francoeur, Mr.
Fawcett, George
Ferguson, C. A.
Florence, Neil
Fletcher, Walter
Fisher, Robert
Fenton, Mike
Fox, J. C.
Farley, Jack
Follansbee, Charles
Goldstein, Maurice S.
Giudo, A. Law
Gillam, A. B.
Gamper, Samuel
Glendinning, J.
Gotthold, Milt
Grant, Lawrence
Grismer, Joseph
Greene, Charles H.
Gaylord, J. S.
G. F. K.
Gaite, Jos. P.
Green, Fred. C.
Hoppe, Charles
Hunter, Thomas D.
Hottle, Harry A.
Hatch, Wm. H.
Hodges, Walter M.
Henderson, W. F.
Harrington, Alf. G.
Hopkins, B. W.
Haig, Alex
Hawleysides, Clarence
Holcombe, Lester
Hinds, John D.
Herbert Jos. W.
Hawan, Carl A.
Howard, H.
Isham, Edwin
Johnson, Barry
Juire, Albert
Jefferson, Walter
Jackson, Adolph
Jardine, Henry
Jenkins, H.
Jones, Herbert
Johnson, Geo. A. D.
Kane, Chas.
Kaufman, Ed.
Knowles Emerson
Kirsland, Hardee
Kelly, J. A.
Kenny, Geo.
Kerker, Gustave
Kelly, Frederick
Kaiser, Chas.
Lewis, St. John
Lord, Edwin S.
Lonsdale, H. G.
Lugiow, E. S.
La Brew, Paul
Levick, Gus
Lawler, Charles
Lindsay, Richard
Lowe, Mr. and Mrs. Frank
Leigh, Clifford
Lewis, Joe M.
Lawrence, Geo.
Leslie, Harold
Lyman, A. J.
Macfarlane, J. G.
Murdock, Dave
Mozart, Edward
McIntosh, Burt
Miller, Chas. A.
Smithillard, Mr.
Murray, Dominick
Mackaye, John Miller
Miller, John C.
Mgr. Hands Across the Sea
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McGrath, H. A.
Morris, J. W.
Mace, E. H.
Morgan, Harry J.
Mgr. Lotus Colins
Morehouse, Frank G.
Marshall, J. C.
Mgr. Hazel Kirke Co
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McCormack, T. B.
Murray, Thos. C.
Mortimer, Chas.
Miller, Arthur
Monroe, Robert
Morton and Revelle
Miller, Corydon C.
McCormack, London
Mason, Lowell
Nash, Sinclair
Nash, G. F.
Naylor, Frank
Pucha, Martin A.
Ford, Anson
Powers, W. H.
Post, W. H.
Perlet, Herman
Perkins, Fred.
Price, Sidney
Peterson, O. A.
Peters, Peter
Perugini, Sig.
Paine, Clair W.
Pratt, Chas. H.
Pitt, Harry M.
Quarles, Hugh C.
Rankin, McKee
Reynolds, Wm.
Rice and Barton, Reynolds, Barney
Richards, Mr.
Robbins, Fred.
Ratcliffe, E. I.
Riggs, Chas. E.
Rosenthal, J. J.
Reynolds, Giles
Reilly, Jas. A.
Robinson, Chas. S.
Rice, C. E.
Reed, Henry
Ryer, Geo.
Robyns, Will
Ryns, William
Rehbeig, Geo. B.
Roberts, Nelson
Robertson, Donald
Shackford, Chas.
Sefton, Jenny
Smiley, Chas. A.
Sherman, Richard L.
Shannon, J. W.
Shaeffer, Chas.
Smith, Dwight
Scammon, A. G.
Sinclair, Geo.
Seaver, Frank L.
Summers, E. A.
Short, Frank Lea
Smith, H. A.
Sullivan, John L.
Stirling, J. V.
Scott, Paul
Sayers, H. J.
Snoling Winthrop G.
Seaman, Chas. W.
Stahl, Richard
Stockwell, A. B.
Shadrick, Joshua
Stoors, Chas. W.
Southcote, Chas. G.
Stevens, Jno. F.
Stockton, Richard
Shea, Thomas E.
Stewart, W. G.
Towell, Joseph H.
Trouman, Edward
Tillotson, J. K.
Thestis, Edwin
Tupper, Sheridan
Toriani, Carl
Tee Dennick, Mr.
Verner, Roger J.
Vroom, Edward
Verner, Chas. Ernest
Weaver, W. B.
West, William
Wiley, Frank J.
Wakeman, G. W.
White, Chas. E.
West, Basil
Weil, Robert
Wilters, Charles L.
Williams, Geo.
Walters, Jake
White, Ed. A.
Wood, Sam
Whitelen and Martell
Warren, George F.
Wesley, Louis
Wheeler, Will G.
Williams, Fletcher
Wilson, Thomas J.
Williams, Jr.
Woodruff, Harry
Yale, Chas.

DATES AHEAD.

(Received too late for classification.)

BURGLAR (A. Q. Scammon, mgr.): Boonville, N. Y., Aug. 21, Carthage 22, Syracuse 23, 24, Fulton 25, Baldwinsville 27, Palmyra 28, Penn Yan 29.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Wheeling, W. Va., Aug. 21, Steubenville, O., 22, Canton 23, Mansfield 24, Elkhart, Ind., 25, Milwaukee, Wis., 26 Sept. 1, St. Paul, Minn., 2-8.

ENGINEER (G. D. Johnston, mgr.): Somerville, N. J., Aug. 28, Long Branch 29, Red Bank 30, Yonkers, N. Y., 31, Port Chester Sept. 1, Paterson, N. J., 3-5, Wilkesbarre, Pa., 6-8.

FERRIS' COMEDIANS (Dick Ferris, mgr.): Aurora, Ill., Aug. 27-Sept. 1, Wetropolis 3-8.

FINNIGAN'S BALL (Murray and Mack): Indianapolis, Ind., Aug. 20-25, Marion 27, Logansport 28, Richmond 29, Dayton, O., 30 Sept. 1.

HOWARD WALL'S IDEALS: Lima, O., Aug. 20-25, Springfield 27-Sept. 1.

HOLDEN COMEDY: Decatur, Ill., Aug. 20-25, Rockford 26-Sept. 1-9.

JACK AND JILL (Shaw and Craig, mgrs.): Nickerson, Kans., Aug. 20-22, Sterling 23, Lyons 24-27, McPherson 28-30.

KALBFLEISCH'S ORPHEUM STARS: Indianapolis, Ind., Aug. 20-25, Cincinnati, O., 26-Sept. 1, Louisville, Ky., 2-8.

MR. BARNES OF NEW YORK: St. Louis, Mo., Aug. 19-25, Kansas City 26-Sept. 1, Leavenworth, Kans., 2, Atchison 4, Lincoln, Neb., 5, Omaha 6-8.

MCCARTHY'S CURE: Dover, N. J., Aug. 23, Wilkesbarre, Pa., 27-29, Lewistown 30, Salem, O., Sept. 1, Toledo 2-8.

MR. AND MRS. ROBERT WAYNE (Robert Winship, mgr.): Louisville, Ky., Aug. 25-Sept. 1, Cincinnati, O., 2-8.

NEW YORK STARS (Gus Hill, prop. and mgr.): New Brunswick, N. J., Aug. 22, Trenton 23, Wilmington, Del., 24, Chester, Pa., Sept. 3, Philadelphia 2-8.

OH, WHAT A NIGHT! (Chas. A. Loder): Frankfort, Pa., Sept. 1, Chester 3, West Chester 4, Pott stown 5, York 6, Lebanon 7, Reading 8.

THE CAPTAIN'S MATE (Chas. F. Dittmar, mgr.): Newark, N. J., Aug. 27-Sept. 1, Philadelphia, Pa., 3-8.

MARRIED.

HARVEY—PILL.—Hattie Harvey and I. L. Pill.

RONALDS—REGLID.—Mrs. Thomas A. Ronalds and C. Francken Reglid, at Avenal, New Rochelle, on Aug. 16, by the Rev. Father Davis.

DIED.

BURBANK.—Lottie A. Burbank, drowned in Onoto Lake, Mass., on Aug. 10.

CUMMINGS.—James H. Cummings, in New York, on Aug. 19, aged 56.

CHRISTRUP.—C. Christrup, in New York, on Aug. 19, aged 70.

DOWNING.—John Perry Downing, at Milwaukee, on Aug. 10.

PETIT.—Alice Petit, in New York, on Aug. 16.

PARKES.—George Parkes, at the Edwin Forrest Home, on Aug. 18.

ROSAS.—Severino Rosas, in Havana, Cuba.

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KATHERINE ROBER.

The accompanying portrait is that of Katherine Rober, a talented actress who has gained a most enviable reputation by her intelligent and conscientious work. Miss Rober is at present enjoying a tour of Europe, but will return in time to open on Aug. 27 Lothrop's Worcester Opera House, which she has leased for the current season. While in Paris Miss Rober ordered several beautiful and expensive gowns, which will be displayed during the opening weeks at Worcester, where, supported by her own company, she will appear in standard dramas. Miss Rober successfully starred the country season of 1892-93, in her own play. She has during her career always held a leading position in good dramatic organizations, and last June played a notable engagement at the Boston Museum in Dumas' Camille. Her clever interpretation of the title role called forth praise from the critics of that city.

SAID TO THE MIRROR.

NELSON WHEATCROFT: "I have come back to town for good, and am busy making my preparations for next season. I expect to attempt something new this year, and that is to give a three-act costume play with the students. I have the play, the action of which is laid in the time of the fourteenth Louis of France, and I have the costumes. I consider such experiments very useful, both in testing the versatility of the student and in giving him some idea of the costume plays."

GUSTAV JUNG: "We have already begun work with A Wild Duck, and I am in every way satisfied with the progress made. The people are all suited to their respective roles, and I anticipate a big success."

ETTIE HENDERSON: "I just came home on the *Paris* with a distinguished company, and I enjoyed the distinction of being the only one of my sex on the programme of the entertainment on the ship for the benefit of the English and American seamen's homes, of which Sir Augustus Harris was master of ceremonies. And, by the way, have we any patriotism—we Americans? The entertainment concluded with a verse of 'The Star Spangled Banner,' and one of 'God Save the Queen.' I am quite sure not twenty persons sang that one verse knowingly of the American national air. I would like to know where you could go in the United Kingdom that they could not sing God Save the Queen.'"

GUSTAVE FROHMAN: "My Lady Windermere's Fan company lost three and a half weeks through the strikes, yet business has been unexpectedly good. Manager McComb, of the Tabor Opera House, Denver, has booked us for a return week on Sept. 17, on the strength of the first performance.

ROBERT BROWNE: "The methods adopted to add realism to J. Walter Kennedy's production of Samson and to incite interest will prove an important factor in the enterprise. During the play a series of visions will be presented of Bible scenes episodic of Samson's life, and a pamphlet that will instruct the public how to regain strength and keep themselves in physical condition will be used in advance. Among other things, Mr. Kennedy will try to lift the mortgages from those of the opera houses in which he appears that may be burdened in that way."

CHARLES L. YOUNG: "I have just discovered a new soubrette name for 'Biff' Hall's collection. It is Duffy McCuish, and its bearer resides in Saratoga Springs."

W. F. CROSSLEY: "Manager E. B. Foltz, of the Grand, Springfield, O., is one in a thousand. The entire Ward and Vokes company join with me in thanking him for favors shown. During our two weeks' rehearsals Manager Foltz not only tendered the use of the theatre during the day, but had the stage lighted and everything made comfortable for our rehearsals at night."

MARCUS MAYER: "I think Olga Nethersole will make a big hit here. She is a great favorite in London, where she is called the English Bernhardt. Clement Scott simply raves over her. She will be seen here in two new plays and in a new arrangement of Romeo and Juliet. Miss Nethersole will sail for America on Sept. 15, and probably open in this city on Oct. 22. Time has been offered by three important theatres, but I have not decided yet which I shall take. I am simply deluged with offers of open time by the out-of-town managers. I am busy organizing an American company to support Miss Nethersole, but have not engaged any one yet. My musical stars, Jean Gerandy, the thirteen-year-old 'cellist, and Freeda Simonson, the nine-year-old pianist, will make their debut in this city on Dec. 10. I myself shall accompany the A Gaiety Girl company on its Western and Australian tour after next March."

GEORGE RENO: "It has been charged that I have pirated The Clemenceau Case. I am not a pirate or a friend of pirates, and have myself suffered from the operations of pirates as to my own plays. The version of The Clemenceau Case used by me is made directly from an independent translation of the novel; it is original in many essential particulars; it is in six acts instead of five; it depends upon its dramatic element instead of any *risque* incidents, language, or business; and it has the duel scene, which the originally-adapted version does not have. It is in many respects a new play, and I have violated nobody's rights in making it or in producing it."

E. A. KASS: "The vaudeville managers are not wielding their salary-reducing hammers with anything like the persistency of their brothers of the more or less 'legitimate' organizations."

COUNT BOZENTA: "Madame Modjeska and I are in town for a few days en route for Europe. We sail on the *Havel* on Tuesday. We do not yet know what plans have been made for us by our European impresario. Madame Modjeska does not even know what she is going to play. We did exceedingly well with Magda out West, and, in fact, made more money with the piece than we anticipated. Madame is more in love than ever with that serious style of play, and it is doubtful whether she will ever be seen in the lighter plays again."

EDGAR SELDEN: "I shall have three of my plays out next season, and am now at work on another. My farce-comedy, McKenna's Flirtation, proved far more successful in England than I thought it would. I am now making arrangements to have another of my plays over there."

AL. G. FIELD: "We have not had a bad night's business since we opened, although the weather has been very hot. People are feeling better since the tariff question has been settled, factories are making preparations to resume, and things look very encouraging."

AMONG THE DRAMATISTS.

A new monologue by Charles Barnard, entitled Sandy "o-k." will be produced for the first time on Aug. 20 at the Hotel Columbia, Belmar, N. J. Jean Wilson will recite the monologue.

• • •

C. E. Callahan is reconstructing his play, By Maryland, with a view to its production next Spring. Mr. Callahan, whose plays draw titles from locations, is the author of White Sulphur, Fogg's Ferry, Sea Sands, The Buckeye, Blue Sulphur, and Coon Hollow.

• • •

Ignace Martinetti and Frank Tannehill have written a play entitled Chasing a Fortune, in which it is said they will star this season.

• • •

Edwin Milton Royle's new play will be produced by the Frawley company for a few performances about the middle of the season.

• • •

C. de Grimm has dramatized Wilkie Collins' novel, "The Woman in White," and Rose Coghlan will appear in its leading part in New York this season. The adapter promises scenic and other surprises in the production.

• • •

During his vacation, William Redmund has written a romantic comedy which he will produce next Spring. Mr. Redmund's play, Cuchilla, as well as his Hermanie, will be played by Beatrice Lieb in California the coming season. Hermanie will be produced in the East by T. E. Comerford.

• • •

Cyril Norman has secured two new plays which will be produced some time during the present season. One of them is entitled Under Sealed Orders, by James W. Harkins, Jr., author of The White Squadron. The title of the other Mr. Norman has not yet made known.

• • •

Edwin Star Belknap, who has been spending the Summer at Norfolk, Conn., has completed a one-act pantomime, Put to the Test, for two characters, music for which has been composed by Harry W. Lounis. Alice Yates Grant and Mr. Belknap have jointly written a modern society comedy entitled Three Dodge Girls. Mr. Belknap's collaborator on The Better Part, Mason Carson, has brought out a comic opera called The Tabor in Lexington, England, and is arranging for a London production.

REDUCED RATES TO WASHINGTON, D. C.

Grand Encampment of the Knights of Pythias of the World.

The biennial encampment of the Supreme Lodge and grand encampment of the Knights of Pythias of the world will be held at the National Capital August 27th to September 5th.

For this occasion the Baltimore & Ohio Railroad Co. will sell round trip tickets at reduced rates from all points on its lines East of the Ohio River, August 23rd to 26th inclusive, valid for return trip until September 6th; a further extension of time to September 15th can be secured, provided the ticket is deposited with the joint agent at Washington, D. C., on or before September 6th.

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[CONTINUED FROM PAGE 9.]

KELLY AND STANFORD'S TRIUMPHANTS: Columbus, O., Aug. 20-25.
KLEIN'S LIVING PICTURES: Brooklyn, N. Y., Sept. 3-15.
LUCKY BILL'S WILD WEST: Wellsville, O., Aug. 20-25.
PROFESSOR E. M. VERNILLO: Davenport, Wis., Aug. 20-25.

OPEN TIME.

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ATLANTIC, Ia.: Atlantic Opera House. August 28-30, Sept. 27 Oct. 6, Nov. 19, Dec. 28.
BUTLER, Pa.: Armory Opera House, Sept. 6—Fair week; 10, 20, 26, 29, Oct. 1-10, 29-31.
CAMBRIDGE, O.: Hammond's Opera House, Aug. 20-25, Sept. 5-8.
CHESTER, Pa.: Grand Opera House, August 28, 29, 30.
PEEKSKILL-ON-HUDSON, N. Y.: Oct. 1, 3—week. 26, 27, 29—week. Nov. all excepting 12—week.
ITHACA, N. Y.: The Lyceum, Oct. 11, 15, 16, 17, 18, 19, 20, Nov. 9-10, 29.
KITTANNING, Pa.: Grand Opera House, Aug. 21 22, 23, 24— Fairdates.
LINCOLN, Neb.: New Funke Opera House, Sept. 9-15 (Fair weeks.
MARYSVILLE, Pa.: Mineryville Opera House, Sept. 19-22, Oct. 15-20, 29-31, Nov. 12-30.
MEXICO, Mex.: The Ferris Grand, Aug. 20—week.
MOUNT STERLING, Ky.: Grand Opera House, Sept., Oct. 29-25.
NEWARK, O.: Music Hall, Aug. 20, 21, 22, 23, 24, 29, 31.
OSHKOSH, Wis.: Sept. 10—week.
WARREN, O.: Warren Opera House, Sept. 4, 5, 6, 11, 12, 13, 14, 15, 20.
WHEELING, W. Va.: Opera House, Sept. 4-7—Fair dates.
WHEELING, W. Va.: Grand Opera House, Aug. 27-29, Sept. 3—Fair week. 13-15, 17-19, 27-29.
WILKESBARRE, Pa.: Aug. 20—week, 27—week, Sept. 3-8.

SAN FRANCISCO.

SAN FRANCISCO, Aug. 19.

At the Baldwin Theatre last evening the Empire Theatre stock company appeared in R. C. Carton's comedy-drama, Liberty Hall. The house was well filled, as has been the case all last week when Sowing the Wind was played. Viola Allen, Henry Miller, W. H. Crompton, May Robson, W. H. Thompson, and Master Arthur Boylan were all good in their respective roles. Next Monday evening the company will appear in Gudgeons and for the fourth and last week of the engagement will present The Councillor's Wife. Charley's Aunt is to follow the Empire company.

Lady Windermere's Fan was the attraction at the California Theatre last night. Next week and probably for the week to follow the theatre will remain dark, to be reopened next month with the comedy, Friends.

Alfred Collier's opera, Dorothy, was the attraction at the Tivoli last night, introducing Mary P. Thomson, a mezzo soprano, and John J. Raffael, baritone. The attendance was good, and the opera was well presented. Don Juan ad lib., and Iolanthe are in preparation.

Lawrence Hanley, supported by Edith Lemmert and the stock company of the theatre, appeared at Morosco's Grand Opera House last evening in The Player.

Lydia Yeamans-Titus terminated a five weeks' engagement at the Orpheum last Sunday evening, and left for an engagement at Pope's Theatre, St. Louis, last night.

John Drew and company opened the second regular season of the Macdonough Theatre, Oakland, last night to a packed house. Harrigan and company are billed to appear at this house for four nights next week.

Plans have been drawn for a Casino to occupy the ground 137x137 feet on the southwest corner of Geary and Stockton Streets, opposite our Union Square.

Still another rumor is abroad to the effect that about 200 feet to the west of the foregoing described property, and on Geary Street between Stockton and Powell Streets, on a lot 75x137 feet in size, is to be built a new music hall. There stands on the lot at present a church, but this has nothing to do with the affirming or denial of the rumor. The only thing that makes it doubtful is that 75 feet front is too narrow for a music hall or any other place of amusement. HARRY I. LEE.

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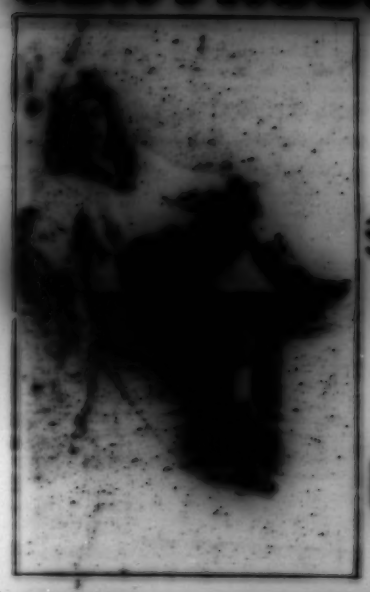

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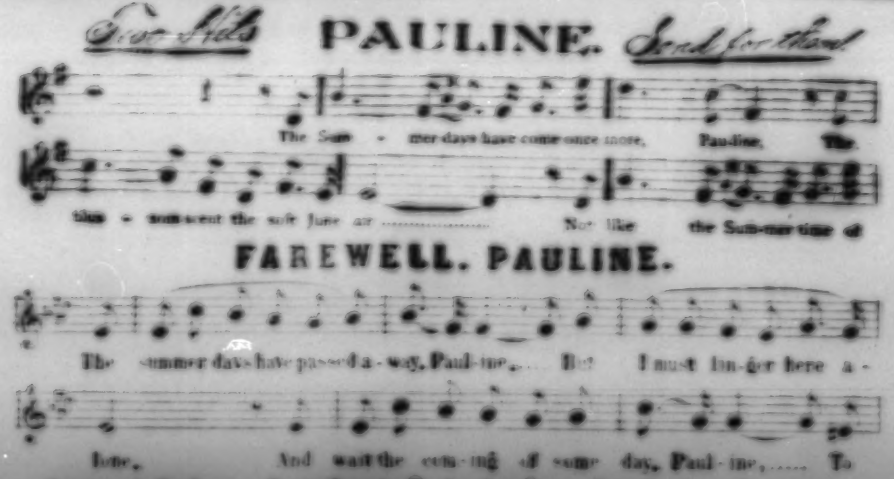
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